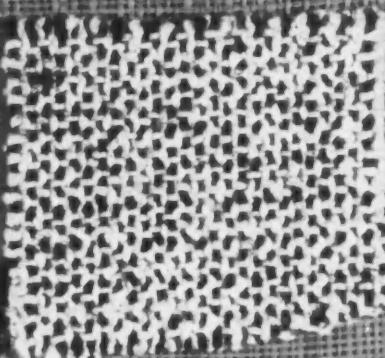


arts & architecture

MARCH 1948



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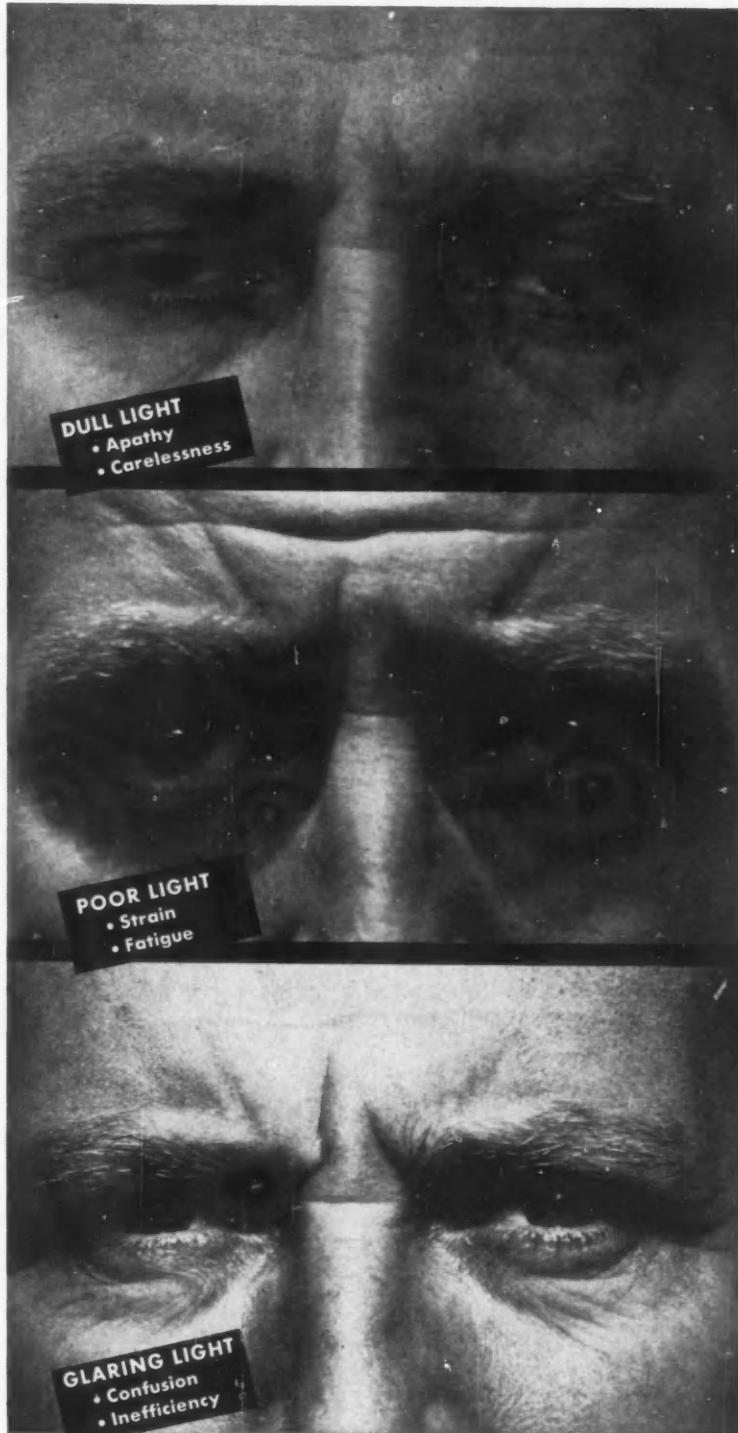
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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears on this page, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40# built in frozen food locker; 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

• (364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

• (480) Electrocap Mold Company: Folder new inside domestic gas-fired incinerator, Gar-Disposal; neatly designed, baked enamel finish; 32½" high, 20" deep, 20" wide; uses dehydrating downdraft action, eliminating all garbage, rubbish with no odor; A. G. A. approved; worth study.

• (470) Health-Mor, Inc.: Brochures, full information Filter Queen vacuum cleaner, exclusively merit specified for all CSHouses; no bag—instead cellulose filter in spacious metal container; empties easy as waste basket; 42 ounce wand and full set accessories, including paint sprayer and waxer; efficient, sensible.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

• (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

• (472) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fits sink drain; manufactured in west and readily available; used in CSHouse Number 18.

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.

• (177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

CABINETS, COUNTER TOPS

• (399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

• (481) Mutschler Brothers Company: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.

• (400) Storagewall, Inc.: Brochures, data Storagewall, new kind partition composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., use as building blocks to build partitions; can be used as walls or against walls.

DRAFTING ROOM EQUIPMENT

• (483) Listo Pencil Corporation: Information new drafting pencil with full vision at point; leads propelled through spring tension point which prevents turning, wobbling, slipping; has colored top to indicate degree of hardness of lead being used; only one operating part; good drafting room tool.

• (458) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists stretching, shrinking, buckling; takes ink, pencil well, erases easily; not damaged by folding; samples available.

• (482) Cowhig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6' flexible tape with built-in flashlight to illuminate it; snap-back rule, etched figures; interesting product.

ELECTRICAL EQUIPMENT

• (449) Cannon Electric Development Company: Folders, information Cannon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

• (245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard wiring arrangement; provides wiring facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

• (208) Bell Electric Company: Folders No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigating.

• (484) Executone, Inc.: Factual, well illustrated folders Executone inter-communication systems for house, office, commercial, industrial use; technical, installation data; one of best sources of information; includes information on paging systems; worth study, file space.

• (402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Safex Servicecenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

• (403) Westinghouse Electric Corporation: Beautifully executed 40-page, full color brochure "Electrical Living," illustrations Walt Disney; entertaining, factual, unusual; touches every phase of electrical planning for contemporary living.

FABRICS

• (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch; spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

• (301) Brunschwig & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

• (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

• (459) Frannie Dressel's, Studio: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.

• (302) E. I. duPont de Nemours & Company: Brochure Fabrilite, new synthetic resin plastic-coated fabric for upholstering; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by big manufacturer.

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.

• (486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CSHouse Number 7; definitely worth investigating.

• (303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

• (430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.

• (304) Masland Duraleather Company: Information, samples Duran; all plastic upholstery non-coated fabric; no chip, peel, scuffing, fading; many colors, grains.

• (305) Pantasote Corporation: Free swatches, information Pantasote coated upholstery fabric; virgin vinyl; wide color range; new product worth investigating.

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(306) Textileather Corporation: Brochure Tolex upholstery, wall covering plastic leathercloth; tailors well, cleans easily, stain resistant; wide color range.

• (307) Zapon-Keratol Division, Atlas Powder Company: Information, samples reinforced plastic upholstery fabric; merit specified Case Study House Program.

(444) Ben Rose: Information one of best designed lines handprinted contemporary fabrics; intelligently handled, good colors, textures.

• (407) Lumite Division, Chicopee Manufacturing corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstering, especially garden furniture; handles easily and does not "cup."

• (431) Menlo Textiles: Information, samples handloomed contemporary fabrics designed by Henning Watterston; textured upholstery, drapery fabrics; natural or custom-dyed.

(432) Scalamandre Silks, Inc.: Information contemporary fabrics; interesting weaves, textures, colors, patterns.

FLOOR COVERINGS

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gropoint carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12" x 2½" x ¾" to 12" x 12" x ¾"; western manufacturer, available.

• (309) Klearflax Linean Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flaxtex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.



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• (74) Tile-Tex Company, Inc.: Illustrated brochure asphalt tile, 3" x 3" to 18" x 24", wide range colors, patterns; feature strips, cove bases; features modern design.

FURNITURE

• (412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast, Eastern outlets.

• (311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

• (413) Breuner's: Information several lines contemporary furniture available through "modern center" in Oakland and East Bay region northern California.

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

• (436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, George Nelson, Charles Eames and George Nelson; reflects one of most important design program in furniture industry.

• (437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, storp, fabric upholstering; wood or metal chair frames.

• (319) Rattan Stylists, Inc.: Catalog rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectionals, bridge tables, custom designs.

• (488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (460) Everett Sebring Furniture: Unusual brochure illustrating beautifully designed line of low contemporary tables; large single tables or groups of small tables assembling into one large table; wide range finishes; surfaces wood, cork or leather; also incidental pieces; sold direct to consumers only.

• (321) Andrew Szoek: Information custom-built cabinets, lamps, accessories; craftsmanship at its best; remarkable inlays, finishes, designs; one of best sources of top cabinet work.

• (438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.

• (322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

• (6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

• (443) Pacific Shop: Contemporary accessories for the home; jewelry by modern designers and craftsmen; one of best sources in Northern California.

HARDWARE AND FIXTURES

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

• (439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

• (405) Custom Cast: information remarkably good andirons of custom design; fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

(continued on page 49)

• HAND PRINTED TEXTILES AND WALLPAPERS

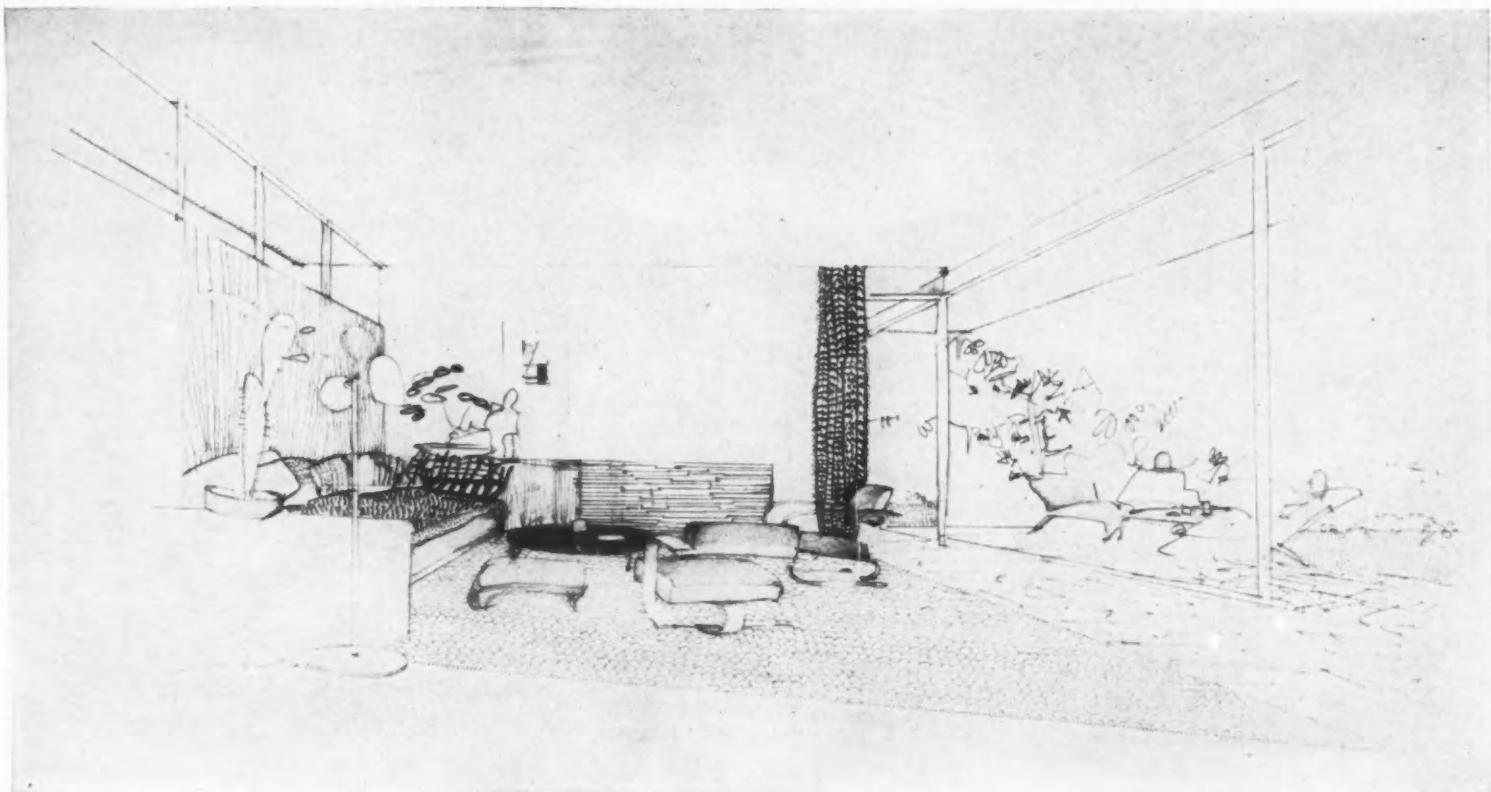
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ART

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NOTE FROM WASHINGTON, D.C.

There is probably no better place in which to get a composite picture of a nation's characteristics than in its capitol. To be sure, a country the size of the United States will have many diverse elements. But just as each State's qualified sovereignty is ultimately subordinate to the Federal Government, so the culture of the various regions combines to create a common denominator. In Washington one may find compressed into a few square miles what otherwise would require months or years of observation over the vast territory which comprises the forty-eight states. Where can one better see the accretion-like growth of America than in the art and architecture of its government buildings? Here, in the changing styles which have marked the passing decades, is proclaimed a way of life without tradition—a way of life which gropes into the future, not knowing whether it is going since it knows not whence it has come. The ancient counsel, "Know thyself," is as absent in this profusion of marble and bronze "creations" as it is absent from the lives of the people whose taxes have paid for them.

History books may record the Civil War as a battle fought and won, but in Washington, as in the South today, the Civil War is still being fought. Are men "born free and equal"? We have yet to learn that our real civil war is being waged within us. Jim Crow in Washington has greater significance than prejudice against a race. What prejudice exceeds that which the mind has against the heart; which the body has against the spirit! Thus our architectural chaos is essentially an externalization of inner chaos. The forms which we create have their origin in "the mind's eye"; they are a faithful mirror of what exists within both the maker and the people for whom they are made. (Silence of the people is their consent.) No better example of this chaos can be found than in the capitol building itself, and in the painting and sculpture intended to adorn it. Architecture means according to a plan—an organic whole resulting from the harmony of all the parts. Such harmony is not achieved by a piece-meal series of additions. It is difficult to imagine where else than in the District of Columbia one might find so much meaningless statuary (it could scarcely be dignified by the name of sculpture)—but surely the nadir has been achieved in the old rotunda, once the House of Representatives, where a "forest" of bronze, marble, and granite figures stand in grotesque individualism. Here every state in the union which has so chosen has sent a commemorative "monument" to one of its heroes. The result is no more art than it is a reflection of true democracy. Instead of a Hall of Fame we have a Chamber of Horrors!

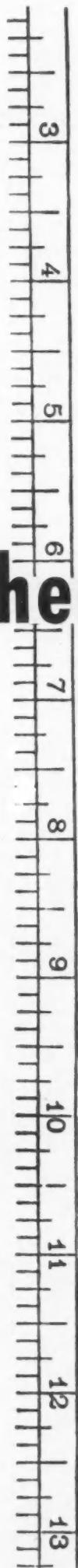
In Washington the tourists' guide presents, naked and unashamed, the national criteria of success and well-being. Is it by chance that a tour of the capitol begins at the government edifice where "greenbacks" are printed, or irrelevant that the guide has little more to say about any "point of interest" than how much it cost? Of course, there is also science—the handmaiden of materialism. Together they stand for our notion of progress. Through science, wealth may be accumulated; through wealth, power—and in the shimmering and distant future, as bait for the recalcitrant citizen, lies peace and happiness. And so our faith in science, like our belief in money, looms large in Washington. Science to what end? At the Smithsonian Institute one may see the Lord's Prayer engraved in the eye of a needle! In the Arts & Industries Building one may inspect coins, airplanes, stamps and locomotives; sewing machines and stage coaches; gowns worn by White House First Ladies, and firearms. There are models of mining operations, models of boats; the telephone and telegraph and radio; the typewriter, watches and clocks; rugs and military uniforms. To what are all these objects related? Have these derelicts of past ambitions brought us any nearer to the imagined goal? Does the interval between a Duryea of 1892 and a Tucker of 1948 represent peace and happiness? Or knowledge?

The Smithsonian is dedicated to "the increase of knowledge among men." It claims that "the heavens, the earth, the sea, and the very air we breathe have been searched by the Institution, and





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their vast mysteries brought to light." But in what way is the mystery of the universe made known? What strange manner of faith has led us to believe that the accumulation partakes of the nature of knowledge!

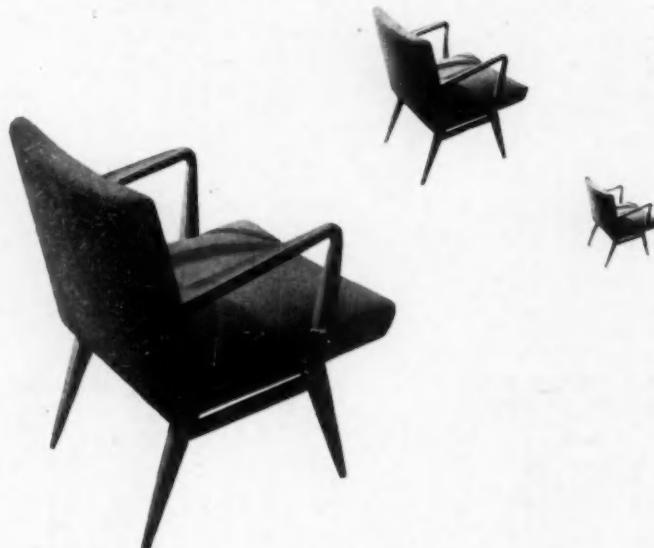
In another Smithsonian building—The Natural History Museum—are silent reminders that knowledge is comprised of something other than facts. Consider the art and industry of the American Indian, the African Negro, the Pacific Island groups. It is quite evident that the knowledge which is contained in their artifacts did not derive from what we term research. Nor did it depend upon museums containing items of curiosity, collected as magpies picking from a box of buttons, regardless of meaning or value. From the exhibits of archeology, anthropology and ethnology, however crowded, however helter-skelter, however suffering from museum mustiness, one finds hints of greatness in man which has nothing to do with progress. If these are not sufficient to imbue us with a sense of humility—and it is evident that they are not, since our belief in the modern white man's superiority is the very foundation of our thinking—then perhaps the museum can better serve as a reminder of man's infinitesimal place in geologic time. Can the fossil remains of extinct animals teach us that man's own extinction is not outside the realm of probability? Might we be able to see, in mineral, vegetable and animal form, that an order flows through the universe which overshadows the greatest of man's achievements? How puny our efforts match this Power of creation! How ludicrous to find, within these same walls, the National Collection of Fine Art, suggesting nothing so much as a "Thrift Shop" or "Goodwill Industry," where the "treasures" of a generation or so ago—the has-beens that were never art—have been cast out in the name of "charity." Such "objets d'art," housed with the indigenous art of America, spell the gap that exists between things that are made *per artem*, and things that have been made without meaning because they were not made for any real use.

But in spite of our national self-assurance, our unquestioning belief

in the efficacy of scientific materialism, we are deeply troubled. We sense that something is lacking. However distorted we have rendered the concept of art, we are doubtful that a culture can exist without it. Having abolished the conditions which make possible a genuine art of our own, we expect the art of other peoples to supply what we have omitted. And so we aspire, on whatever level our lot permits, to acquire what we believe to be the marks of culture. We collect "Masterpieces" or perhaps only a reproduction of one. But no part of middle or upper class America is without its pictures on the wall, its "ornaments" for table or mantle. Washington reflects this aspect of American life also, housed in the National Gallery of Art, with its Mellon, Kress and other collections of painting, sculpture, and prints, as well as furnishings from the past. Since these are acquired through private donors, it cannot be said that they represent either a truly historic record or a discriminative selection. There are good things and bad, all gathered together in the name of Art.

There is scholarship in America, and there are artists in the full meaning of the term. These are the ones who are endeavoring to understand the past that it might properly serve the present. Here and there is the evidence of a more balanced perspective which may yet bear fruit. The Smithsonian itself is a source of rich material for those who know how to use it. The Freer Gallery, devoted to a study of Oriental art and culture, has one of the finest collections of its kind in the country. Dumbarton Oaks, an extension of Harvard University, affords valuable access to Byzantine culture. Perhaps it is not too much to say there are some who are learning from this art—and hence philosophy—of the Near East and the Far East, that only when things are made by art (*per artem*), i.e., when form and meaning are purposefully integrated, can we hope to have an art of our own. No art of the past was made for museums. The best use to which these institutions can be put is one of guidance. Hope lies in those who have left off "art appreciation" and are turning to a study of the causes of art, its requirements and its purpose.

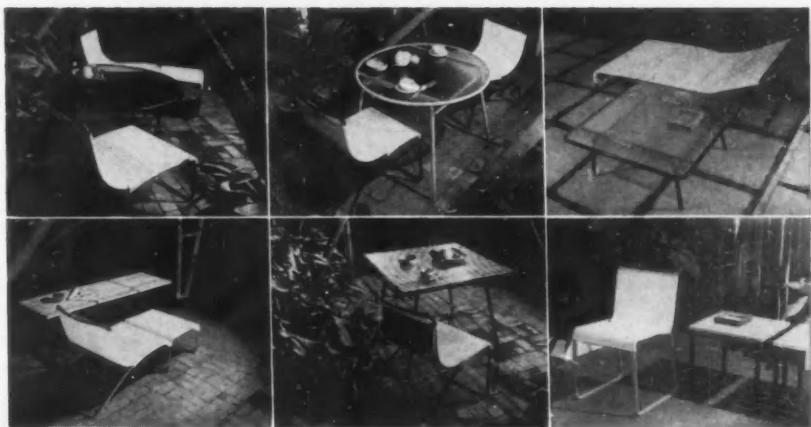
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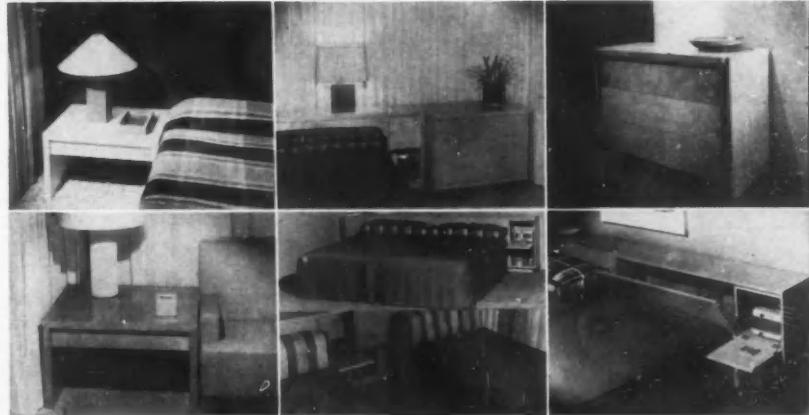


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CINEMA

ROBERT JOSEPH

Villainy has always been one of Hollywood's toughest problems. Since most of the pictures which are turned out annually are built around one of four or five formula plots, pictures need villains. On occasion the elements have been plot antagonists, and I remember some films where fate, destiny or coincidence served as the villains of the pieces. But these exceptions were indeed rare, and when the moviegoer paid his fifty five cents (now at the \$1.10 level,) part of that money went to villainy.

There were times when villainy was not so much of a problem. For example, there was a period during the middle and late Twenties that the heel of the deal was a Latin—and often as not a Mexican. During the heyday of Valentino, the sleek-haired, patent leather shoe clique were the villains. Then Latin American governments protested to the Cisco Kids and the Don Romeros and the portrayal of Latin villainy which was considered a national affront.

Beginning in 1938 the villainy problem was easy. Nazis and the Gestapo were easy victims for formula-villainy. "Confessions of a Nazi Spy" was the first of a series of pictures which showed the German as the villain. "Mortal Storm" and "I Married a Nazi" were further examples of the same type.

With Pearl Harbor the problem became even more simple, for the Japanese and Italians were added to the host of those who could be offensive on the screen, without being offensive to the Johnston office.

Then V-E and V-J Days and with the war over, Germany, Jap and Italian—even fascist villainy became old hat. It is a fact that producers would not then and still will not consider stories which have as their villains any of our World War II enemies, simply because the public will no longer accept this facile villainy.

For a two-year period Hollywood faced the villainy problem as bravely as it could. There were some exceptions. "Notorious" had an international fascist as its villain. "Arch of Triumph," set in France of 1938, had Charles Laughton as SS agent Haake for its villain. But again these were the outstanding exceptions.

Now for the moment, at least, it looks as if Hollywood has solved its villainy problem, for the growing strained relations between the East and the West have offered the film producers a new haven of heavies—and we may expect a few Bolsheviks, bearded of course, to plot against the blonde-tressed heroine and the manly-chested hero.

Of a more serious nature, however, is the appearance on the screen of a very new type of villain—the misguided liberal. In 20th Century-Fox's "The Iron Curtain" a liberal—he is termed such during the course of the picture—is shown to be a rank opportunist who uses his liberalism as a guise, and who is actually a conniving dictator-minded wretch.

We have his counterpart in the MGM picture, "B. F.'s Daughter," the John P. Marquand story which shows Keenan Wynn, the liberal radio commentator, privately pooh-poohing his own radio liberalism, stating that he is "using the little people who believe in me" for his own aggrandizement, thoroughly cynical about the high-minded idealism which he discusses on his program. He emerges as a thoroughly reprehensible character, devoid of honesty and integrity, morally shabby.

An interesting side-light on this picture is the visual portrayal we are given of liberals by Director Robert Z. Leonard. In one shot we see a group of them at an offering of "Hamlet." Let it be noted that the 'normal and healthy-thinking' male of the piece, Barbara Stanwyck's fiancee, would not have thought of seeing anything as intellectual as "Hamlet." But Barbara Stanwyck agrees to see the Shakespeare play as a sort of slumming lark. Back to the liberals. They are a group of odd-looking characters. One has a lorgnette; another sports a beard; another has a four-in-hand tie; a fourth has straight, long-flowing hair and wears over-sized horn-rimmed spectacles. This tableau of liberals was reminiscent of the caricature of wealth or intelligence one saw in films thirty years ago. In another scene a high school teacher conducting a class past a display on medieval life lectures on

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the collapse of feudalism and the rise of the city bourgeoisie. She is flat-heeled and horn-rimmed spectacled. Her voice is high and pitchy. The liberals, in short, if they are not the villains of the piece, are the comedy relief.

A similar spectacle is afforded in "The Senator was Indiscreet," where a whacky bellboy spouts ridiculous stuff about people's rights and people's hopes. He is a low-comedy character, a counterpart to the ill-dressed, grotesque 'greenwichian villagers' of "B. F.'s Daughter."

The serious import of all this is that by ridiculing or castigating liberals and intellectuals, by showing them to be opportunists or buffoons, the liberal cause in the United States will suffer. Mr. Johnston may insist with all the righteousness of a spokesman for the film industry that Hollywood puts no propaganda in its pictures, but it does nevertheless—whether it is only for Love and boy-meets-girl as Walter Wanger once said. The latest propaganda line, and there is evidence that we shall see this in an increasing number of pictures, is one designed to discredit the progressive cause.

MUSIC

PETER YATES

Minna Lederman, longtime editor of the sadly missed quarterly *Modern Music*, which died in 1946, one of the founders of the League of Composers, which this April celebrates its 25th birthday, has done no finer work than the 310 page booklet *Stravinsky in the Theatre*, published as Nos 10-12, Vol VI, 1947, of the magazine *Dance Index*. Here are gathered many photographs and portraits of Stravinsky, including Cocteau's sketches and Picasso's drawings; a representative and thorough collection of drawings, photographs, stage-settings, and dance poses from the ballets, showing a majority of the great stage personalities who have had a part in these performances; valuable reference material; selections pertaining to the dance from the composer's auto-



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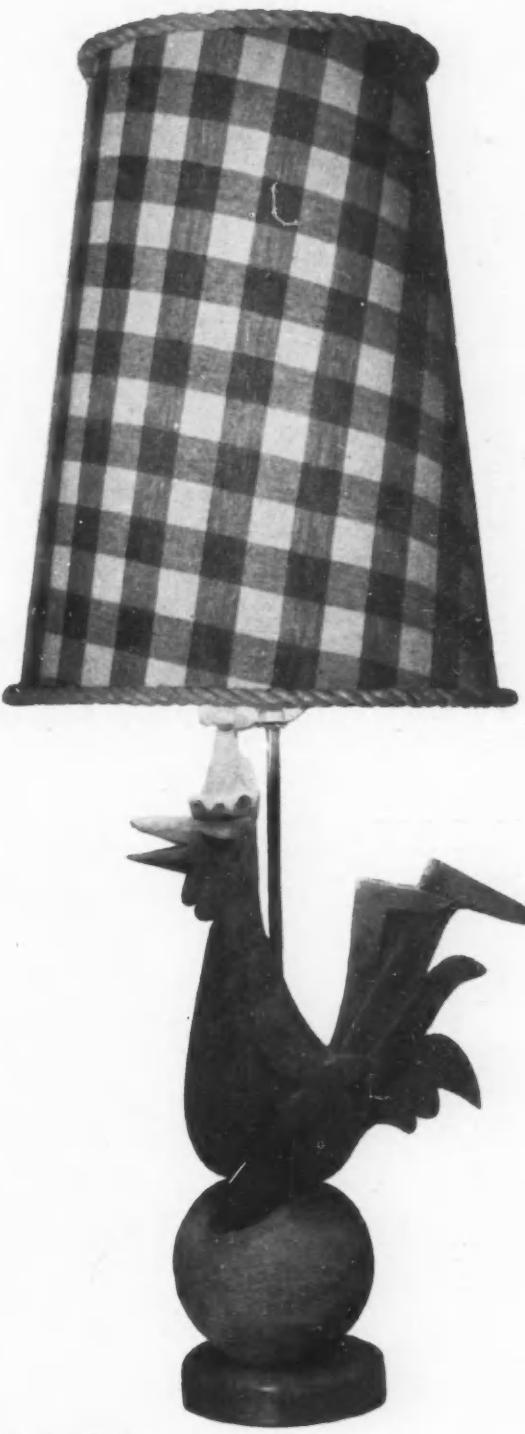
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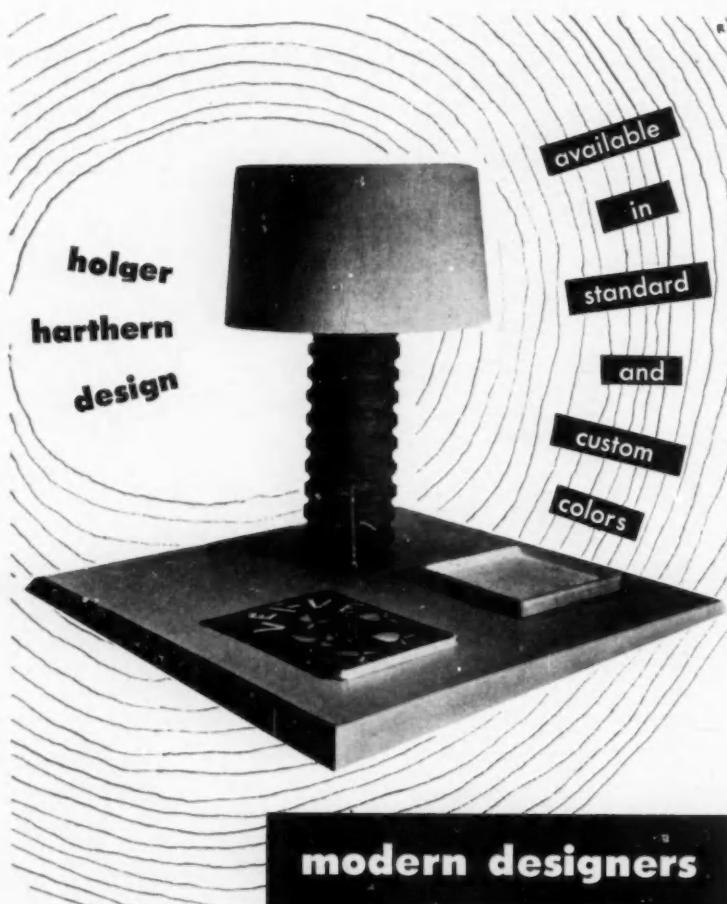
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biography; quotations from material about Stravinsky by Cocteau and Ramuz; and a series of articles and testimonial fragments by, among others, the editor, the conductor Ernest Ansermet, whose recent reading of the *Symphonies for wind instruments, in memory of Debussy*, was a gift to listeners, George Balanchine, the choreographer of Stravinsky's later music; a survey of the music for ballet by Arthur Berger; and an analysis of the new ballet *Orpheus* by Ingolf Dahl. The issue costs one dollar: I doubt whether any amateur of music can spend a dollar to better advantage.

In accepting a copy of this issue for review I have had to ask myself a question and face a problem which I have avoided, except for scattered remarks, during several years. The problem is this: why do I, who honor Stravinsky as a composer, who admire and delight in him as an acquaintance, who have to the best of my knowledge no inherent prejudice against him or his music, derive from that music relatively little of the specifically musical stimulation and joy that I receive from Satie's *Socrate* and the works of Ives, Schoenberg, Bartok? The question is, therefore, whether I have the authority, anyone who cares to do so has the right, to discuss this music and the difficulties it presents. Authority in my definition of it signifies use. It includes the thing used, the user, and the use to which both are put. Undeniably this music does have authority in constant use; during many years I have listened to it often and attentively. The failure in authority will lie in my use of these two factors. To overcome my problem I must rely on Stravinsky's passionate spiritual objectivity. I say "spiritual" deliberately: Stravinsky is in no way an objective materialist. The fulfilment of his long growing may come when, as he indicated in discussing the preparation of the Latin text for *Oedipus Rex*, he composes a setting of the mass. This setting may be near completion.

In preparing for this article I have reread, with increasing comprehension, Stravinsky's autobiography. The very conciseness of this book, the directness of the critical statements, so well put that they need no explanation, the complete self-definition in purpose and means affirm the character of this man as artist and of this music as his natural artistic being. Criticism, no less than creation,

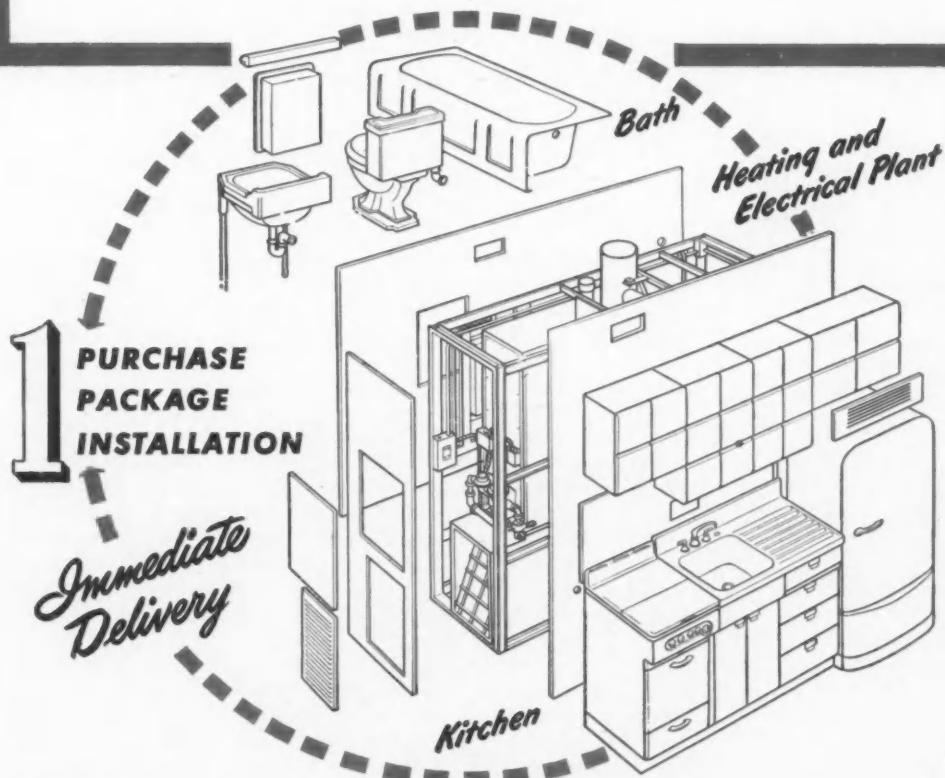
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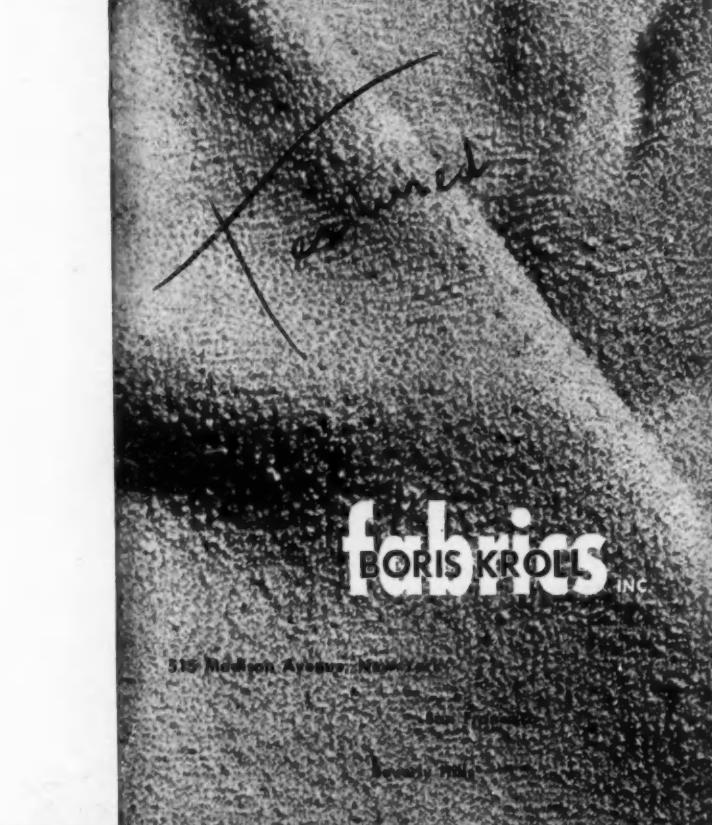
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is a noble work of the artist. Only a work that is adequately achieved may be adequately criticized. Criticism of good workmanship must in itself be adequate. Like Schoenberg and Shaw, Albert Schweitzer and Gertrude Stein, Stravinsky is a teaching critic, an esthetic moralist, a gardener of thoughts. He prunes, he joins together, he neither conceals nor pretends. His conviction is so absolute that one comes from the book oneself convinced. One does not say of this situation, "He is right" but "That is how it is." Exactly that is what objectivity means. Only after several hours of taking thought, something in addition to empty rationalization, can one begin considering the relation of this absolute esthetic morality to esthetic circumstance.

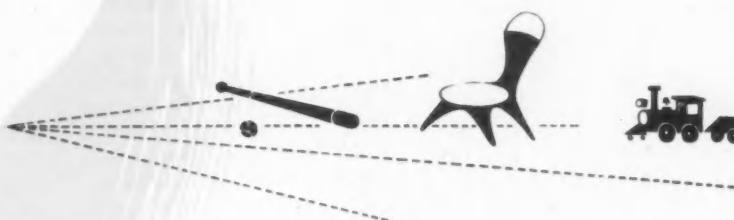
Stravinsky's autobiography is a masterpiece of apologetics—and I do not mean apology. Apologetics is a discussion of the thing as it is, not because it is not something else which it might be, but because it cannot possibly be anything else than what it is. It is thus a term used to describe the early Christian writings, which gave maturing theological Christianity its shape. Stravinsky takes for granted that what he thinks and writes, his creative conviction, is music. If he thought otherwise, he would write otherwise. He would be capable of it.

In stating his conviction Stravinsky wastes no words on what he dislikes. "Schoenberg invited me to an audition of his *Pierrot Lunaire*. I did not feel the slightest enthusiasm about the esthetics of this work, which appeared to me to be a retrogression to the out-of-date Beardsley cult. But, on the other hand, I consider that the merits of the instrumentation are beyond dispute." He spends, however, a fair amount of eloquence in attempting to rehabilitate the music of Tchaikovsky, Chabrier, and Gounod, and of the nineteenth century before 1840, that is to say before Wagner, Liszt, and Brahms.

"For I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. . . . Expression has never been an inherent property of music. That is by no means the purpose of its existence. . . . Music is the sole domain in which man realizes the present. . . . The phenomenon of music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time. To be put into practice, its indispensable and single requirement is construction. . . . It is precisely this construction, this achieved order, which produces in us a unique emotion having nothing in common with our ordinary sensations and our responses to the impressions of daily life. One could not better define the sensation produced by music than by saying that it is identical with that evoked by contemplation of the interplay of architectural forms."

Having set together practical taste and theoretical statement I believe that I am justified in pointing out a remarkable distinction. The statement does not apply to the music of Tchaikovsky, Chabrier, and Gounod; it applies to the architecture of German music from Sebastian Bach to the smaller and more natural forms of Schumann; it stands against the synthesis and reconstitution of forms which began in the larger works of Schumann and reached apotheosis in Wagner, Bruckner, Brahms, Mahler. The very possibility of apotheosis is foreign to Stravinsky. He prefers the thing as it is, not as it rises out of the body of the thing that was. His reworkings of material from Pergolesi or Tchaikovsky are new things and his. In them the older music resumes life, because it is relived in living forms. He does not imitate them or rebuild them. The stones may be ancient, but the architecture he creates with them is to be lived in, for present use.

It is arguable that the music of Tchaikovsky may be lived in today and that those of us who cannot do this are the victims of misunderstanding. I doubt whether anyone nowadays can find room for existence in Chabrier or Gounod. Stravinsky's admiration of these composers has another origin: they are theatrical magicians. Stravinsky loves them in the same way that he loves the little theatre of jugglers and mountebanks, the heart of several of his ballets. For this reason he abandoned the academic Germanism of the Conservatory ruled by Glazounov. He broke out of the grey subordination of the scholar and found himself a citizen of Europe in a gay and glittering present world. Like Picasso he awakened to the color and sentiment of a reality wholly one with costume and gesture, a timeless present that refers to no historical or contemporary period. To illustrate Stravinsky's sense of the timeless Lincoln Kirsten relates that, when the costumes and

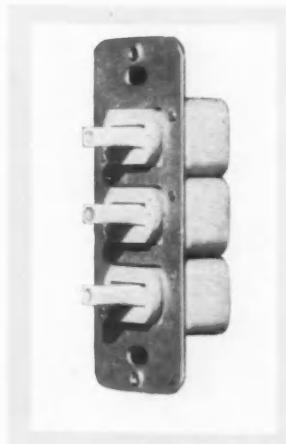


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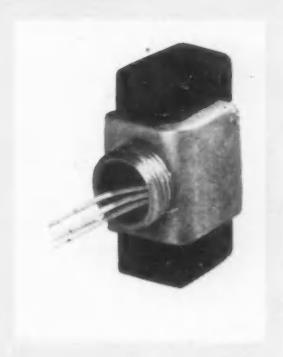
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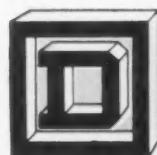


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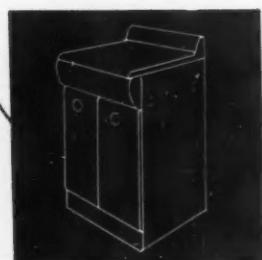
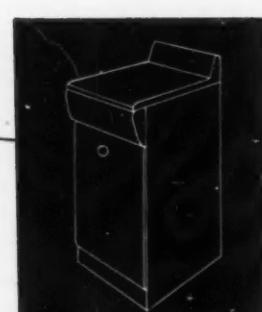
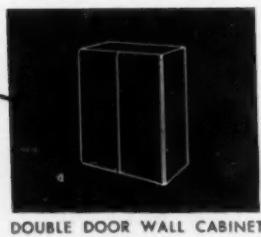
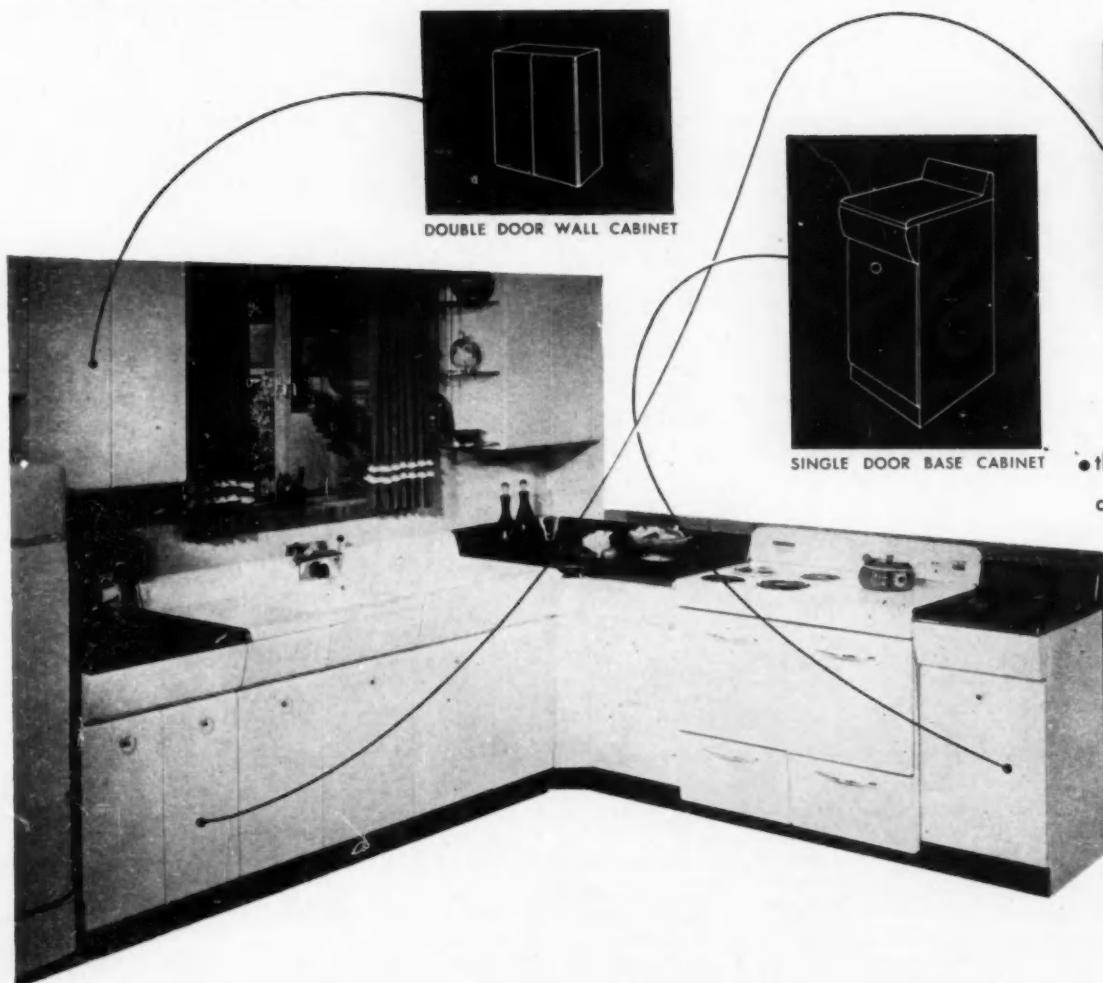


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decor for the League of Composers performance of *Jeu de Cartes* had been handsomely prepared in the style of medieval playing cards, Stravinsky rejected them in favor of the banal colors of an ordinary deck. But the sentiment of color and gesture is treacherous: did not Rilke design the central poem of the verbal-mystical *Duino Elegies* around Picasso's ragged, timeless *Acrobat's Family*? In the same way *Petrouchka* and *The Rite of Spring* were being imitated, philosophized, made mystical, overpraised.

Stravinsky's precise intelligence, like Picasso's, cut through this adulation. It is fascinating to observe the parallel course of these two latecomers from opposite ends of the continent where the primitive art still lives. Whether in or out of Paris, they became Parisians, sophisticates of a special culture, speaking a strictly esthetic, non-academic language. In dress and habit they professed no longer the bohemianism but the independent aristocracy of the artist. They created but remain outside a new artistic type. An international demand for something clear and bright, objective, too hard and sharp to be crushed and digested by the mind, had come into existence. Picasso and Stravinsky, at that time neither acquaintances nor collaborators, felt the need in themselves and acted to satisfy it. They simplified and sharpened their forms by consideration of the primitive. They conformed space and line to a new dynamic balance of the timeless, poised forever like a frieze. Having gone so far they for a while eschewed color for white, no longer primitive but neo-classic. Picasso's metal constructions and Stravinsky's urge to the mechanical pianos and percussion of *Les Noces* paralleled the fascination of humankind with its new machines. Thus they moved in attitudes and modes that reflect but in no way express the changing of the world. The mirror neither explains nor excuses. But this is not a mirror; it is a continuously reflective mind.

Now the mind itself begins to study and philosophize. The mirror is a retina, the deeper penetration of a nervous system. An interesting complex develops. Formal order becomes the structural equivalent of such a mind. An art appears that is no longer attitude and mode but tissue of the nervous system. In mortal savagery like Picasso's horse it bites itself with its own teeth. Thus after many reversions the Spanish origin resumes its ritualistic



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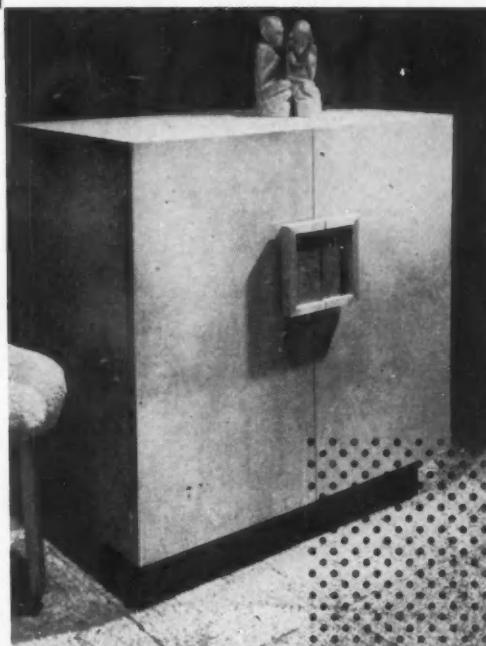
Stravinsky turned aside to reassert a different tradition. Not savagery but order, not distortion but rhythm will affirm the heritage of Glinka and Glazounov, the symphonic sonata structure purified of Germanism. The soloistic economy first enforced by near-destitution in Switzerland during the first World War, provoking the objective-practical response *The Soldier's Tale*, is now a fixed principle of economical orchestration. The *Symphony in C*, born of this evolution, shows the "scholarly workmanship" and "feeling for sonata form" of Glazounov, to use Stravinsky's own words about this early mentor, the "indelible impression" of Glinka's orchestration that is the personal inheritance of every Russian composer, a thorough understanding of later Haydn and of such work as Beethoven's *Fourth Symphony*; yet like Strauss's *Sinfonia Domestica*, though for a different reason, it falls short of symphonic effect. The *Symphony in three movements* puts Glazounov back on the shelf, a great improvement, while strengthening the framework, as always in the best Stravinsky, by a mighty ostinato and syncopated beat. The final movement is less satisfactorily defined. In this symphony as in *Petrouchka*, later recreated as a piano sonata, the original pianistic material remains evident, orchestrated, indeed rethought in instruments, counterpointed across the chords in no longer colorful but deeply piled and richly textured figure, melody, multi-instrumental arpeggio and arabesque. Stravinsky's harmony is at all times counterpoint. The method has not changed in essentials but is concentrated and refined. In each the original piano will break out as soloist. Stravinsky admits his debt to the piano, but, if he did not, the nature of his best writing, like Ravel's would admit it.

The effect of Stravinsky's compositions varies according to the mixture out of which each has been combined. Each is a unique creation like a work of Ravel, a habit foreign to the idiomatic wholeness of Schoenberg or Bartok, out of whose work the false experiment projects. Order and rhythm are Stravinsky's medium, devoted in each instance to the separate realization of a new timeless present. This cultivation of formal instead of idiomatic method has stunted his use of melody while intensifying his use of beat. His melodies are usually formal figures rather than extended song or speech, less suitable to the rational-argumentative symphony than to the briefer structures of oratorio and dance. The *Piano-Sonata* revives the proudly impersonal manner of K.P.E. Bach, even to the acciaccatura of the second movement. *Oedipus Rex* has the impersonal grandeur of a Handel oratorio, built around the chorus. The *Elegy in memory of Onnou* for viola alone is shrouded like a mournful Monteverdi madrigal for two voices.

Precisely for these reasons, eclectic but not imitative, which by a curious historical transition stand for France and freedom against German academicism, Stravinsky has become the musical leader not of Russia but of France and of that French formal esthetic which opposes the German idiomatic esthetic throughout the world. He plays with strict beat rather than with the varying intervallic displacements across the beat that are the breathing rhythm of Germanic music. Love of Stravinsky or Ravel, the progressive and conservative principles of French music, competes worldwide with love of Schoenberg or Hindemith. Though there is mutual toleration, they are unreconciled. Indeed, as I am constantly observing, adherents of these two causes do not even speak a common theoretical language; they quarrel upon first principles. Bartok alone, almost in isolation, has combined them. Stravinsky's relatively simple rhythm, constantly inflected, is his genius, marvellously adapted to the eye and stage. It suffers in radio broadcast and recordings, where the ear must hear unseeing. For myself, that is its weakness. Dismiss my authority. For a touchstone, compare two pastoral compositions for violin and piano, written at about the same time, the *Duo Concertante* by Stravinsky and Bartok's *Second Sonata*. Or if one doubt that these works measure greatness, set them beside the brittle *Violin Sonata* by Ravel.

The early is still the most popular Stravinsky. *Oedipus Rex*, the *Symphony of Psalms*, and the *Symphony in three movements* are the high points of his later progress. In smaller music the *Duo*

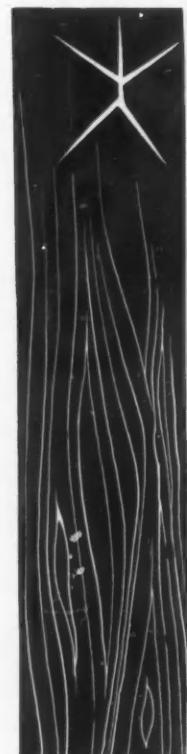
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notes

in passing

In the midst of constant alarm and excursion one is confronted with a variety of interesting nightmares that attack oneself and one's friends. A very sedate old gentleman of our acquaintance who takes an intelligently serious interest in things has been unaccountably bothered by a nonsensical dream in which he is forever finding himself, like Hans Brinker, skating frantically on very thin ice. He can think of nothing in his experience that would bring such a dream to him, but he does concede that, in his waking hours, life which before had seemed so rich and solid is now vague and full of unknown terrors. We were only able to assure him that his midnight hallucinations were not entirely due to advancing age.

The tremors of these uncertain years have very obviously set up vibrations that have lead us into a prolonged nervous breakdown season. It isn't exactly that we are knocking ourselves out, it is that we have the terrible impulse to knock ourselves against one another. And, at a time when our most desperate need is clear thinking, every political hack is tuning up his wind machine for what is developing into a downhill race for the presidency of the United States.

In the confusion one can no longer hope to find any political philosophy which is not free of some peculiar choice of bedfellows. It is perhaps safest then, to say that the only real consistency can be held within an attitude of mind which demands a measurement of all political coloration in terms of a truly democratic standard. An attitude which, if successfully maintained, cannot be compromised by any purely political loyalties, but which becomes a clean weapon with which to cut a way through the unconscionable morass of our present world situation.

If, in the first place the objectives were good (and there is no evidence up to the moment that proves them otherwise) one can only refuse to be misled by what appears to be an enormous and hopeless complexity of events. After all, there is nothing complex about human decency. We have known about it for a long time. It has been a good and rich idea that has had its part in the creation of everything by which man has been able to measure himself as civilized. His struggle has always been to achieve it in one form or another. At an enormous cost to himself, through long black years, he has been able to light his way through the world with it.

It is hard to believe that the end of such a great human impulse is necessary for the achievement of any objective through doubtful means. We are perhaps confused by the strange new vocabulary through which modern power has learned to express itself, and it will perhaps be a long, weary time before we see the end of what Mr. Hitler certainly did not begin, but which he used with such a terrifying threat of success. Even the words by which we have learned to recognize the attributes of democracy have taken on new meanings and find themselves fitting, with equal ease, the mouths of the scholars, the scientists, the little hooded grocer standing before a flaming cross in Georgia, or a monstrously venal clique of Chinese politicos.

We frighten ourselves with self-made news of "cold war"—we deliberately tear down the bridges in our own minds and build up barricades in our own minds, desperately fearful of self-recognition. We seem to forget that the simplest and most direct measurement of man is humanity and that nationality, like time, is merely a convenient invention now encrusted with years of acceptance but having no reality strong enough to destroy us unless we permit it to do so.

It might also be well to remember that there is no short cut to Utopia, and that no politician who has promised heaven as being right around the corner has ever proved to be anything but a deliberate liar. There is no system devised or to be devised by which man's fate can be guaranteed on schedule. And, it is perhaps well to realize also that if one political device contains the seed of its own destruction, it is reasonable to suppose that all political systems are, in one way or another, already sown with their own ends.

The human world is the only one of which we are likely ever to have any knowledge. And somehow, out of the words, "knowledge" and "world" and "human," we must make a life for man that is not a lie, but, more important, is not achieved by one.

THE MODERN MOVEMENT in architecture and industrial design began, as all rebel movements in art begin, as a protest. It was directed at the decadence, the over-elaboration, the essential ugliness of so many of the existing styles. Its exact roots are nebulous but they are generally traced to William Morris, or, if you will, to the Crystal Palace in the London show of 1851.

The founders of the modern movement were crusaders in behalf of a new esthetic that was a wedging of current technologies and current social needs. They fought for a design idiom that inevitably emerged from the simplicity and efficiency which they favored. On their drafting boards designs took shape possessing a stark new beauty of their own. The most characteristic expressions came from the Bauhaus school which did more than any other single force to give three-dimensional form to the image that impelled the founding fathers of the modern movement.

But even at that early date there were designers who adhered to other concepts and who were indifferent to Bauhaus principles. In France, for example, Ruhlmann worked in the French Empire manner and designed cabinets of rare woods with fine ivory inlays, a sort of contemporized late 18th Century furniture. The rebels never carried the field entirely.

Regardless of the divergences that may have marked the early exponents of European modern, there was a certain genuine rationale underlying the better work. If Ruhlmann expressed himself as he did, it was essentially because machinery and mass production did not interest him. So that one of the basic tenets of the Bauhaus school . . . simple machine-made products for the masses . . . was a matter of no concern to him. His work was executed on a custom cabinet-shop basis for a few discriminating clients. In northern Italy, too, a sort of modern provincial furniture came along, but this also had a certain integrity for it sprang from the tools at hand and from the people's needs. In short, though the European expressions varied, there was justification for these variations, at least among the better work.

In America, however, there is a jungle of confusion about modern. Everything goes. Things are called modern that have no relation whatsoever to any of the basic urges that prompted the modern movement. We have jumped on the bandwagon with characteristic American enthusiasm, but we have allowed the horses to run off in different directions. Surveys are made showing that modern accounts for 25% or 35% or 45% of current sales . . . but what is it that they term modern? A furniture dealer in Grand Island, Nebraska visualizes one thing when you say modern to him; a department store buyer visualizes an entirely different thing, and even among department store buyers there is by no means unanimity.

It seems to me that in the interest of order and sanity we ought to have a trade vocabulary that is more precise and definitive than our present one is when it comes to talking about modern design. I have tried to develop for you here a suggestion for such a nomenclature by itemizing ten different types of modern furniture now on the market. You may reject my terminology and devise your own, if you wish, but of the need for a set of identifying labels there can be no doubt.

The ten types I now find on the market speak for themselves in demonstrating how far some of them have drifted, and how confused, how varied, how contradictory, how groundless is the thinking of most of us about this thing called modern designing. And now for the ten types themselves:



what is modern?

by alfred auerbach



unrelenting modern

This is intolerant and uncompromising. I call it unrelenting because it won't yield as a result of pressure to water its principles. It may sound like a harsh definition but I don't mean it to be. It is the standard bearer for the slogan "Form follows function." Its kinship with the Bauhaus principles is clear and direct. It is honest, straightforward and logical. It happens to be the type I personally like most. Perhaps that explains why I feel there is too little of it on the market.

nostalgic modern

This has a yearning for another day. It is wistful about 18th Century designs. It streamlines the old and in doing so renders a real service. Much of it has an elegance and suavity that is often missing in the school that I have termed Unrelenting Modern. As a species it lacks the rebellious courage of the Unrelenting Modern but it is essentially a very popular type and it is not difficult to understand why.

floradora modern

This is a lush and full-blown species. Sometimes you hear it called baroque modern. It uses Venetian sconces, distressed mirrors, and elegant Louis XV color schemes. It is luxurious and elaborate, indifferent to cost, and addressed in the main to cafe society. It has little to do with mass production or the general stream of humanity. It is the darling of some of our best known decorators. It essentially is a type that developed in the hands of decorators rather than in the hands of industrial designers.





smorgasbord modern

This aspires to take its cue from Sweden. I have often felt that a good deal of the American furniture sold as Swedish Modern offered the Swedish government a fine justification for a libel suit. It appeals to those who love anything that smacks of an import tag. Some of it, however, has real merit. It has influenced U. S. designers to some extent, particularly towards lighter scaling and the use of blond woods.

lane bryant modern

This is best known by its huge, overblown chairs which look as though they are going to have little ottomans any moment. It is a type especially popular in Hollywood. It recalls klieg lights, private swimming pools and huge derricks, the latter needed mainly to move the furniture around.



chinese modern

Because Chinese art and Chinese room decoration have for centuries represented the height of simplicity, it was inevitable that a kinship be established between Chinese design and American modern. Some of this is good, much of it is clumsy and awkward. Don't blame the Chinese. I should add that Chinese Modern seems to be a style that appeals particularly to those who have said goodbye to Mr. Chippendale.

kodak modern

Kodak Modern is the special pet of those designers who are more concerned with the reactions of editors and with the reactions of other designing colleagues than they are with the needs of the market. Everything that they design is undertaken with an eye for the camera. Is it photogenic? Will it look well in House Beautiful or House & Garden? Will it make me seem smarter, more gifted than this designer or that designer? If the chair designed by one of these designers is not comfortable he won't concede the design is bad but will contend instead that the human anatomy is at fault.



hothouse modern

This is a limited, rather exclusive species which blooms in the form of curved lucite leaves supporting crystal table tops and many similar convolutions of material that have nothing to do with serviceability, nothing to do with the natural properties of the materials that are employed, nothing to do with current trends in general. Despite the fact that this species has never had real sales acceptance, it seems to be a rather hardy lot, as it has been on the scene a long time and shows every intention of remaining on it.

monotonous modern

This is a type that has extensive acceptance in bedroom and dining room furniture. It is boxy, uninspired and unobjectionable. It isn't as refined or as polished as a type I referred to earlier, namely, Nostalgic Modern, which is a streamlining of 18th Century furniture. It's cruder but essentially uses the same kind of carcass. It would be quite an acceptable type if it had just a bit more eye appeal and were not so obviously self-conscious about its determination to be inexpensive, reasonably efficient, of questionable quality and unquestionable dullness.

juke box modern

This is the contemporary version of so-called borax furniture. It needs very little description, for I am sure you get the picture quickly enough. It uses sunburst veneers, long plastic handles placed against plastic escutcheons. It is busy, noisy and, like a juke box, never stops talking to the people in the room. It is a more important species from a sales point of view than most of us like to admit. We generally don't visit the showrooms that specialize in this kind of torture of perfectly innocent lumber and so we don't know that it remains a fundamentally important selling type in many stores. But no inventory of the modern school is complete without including it.

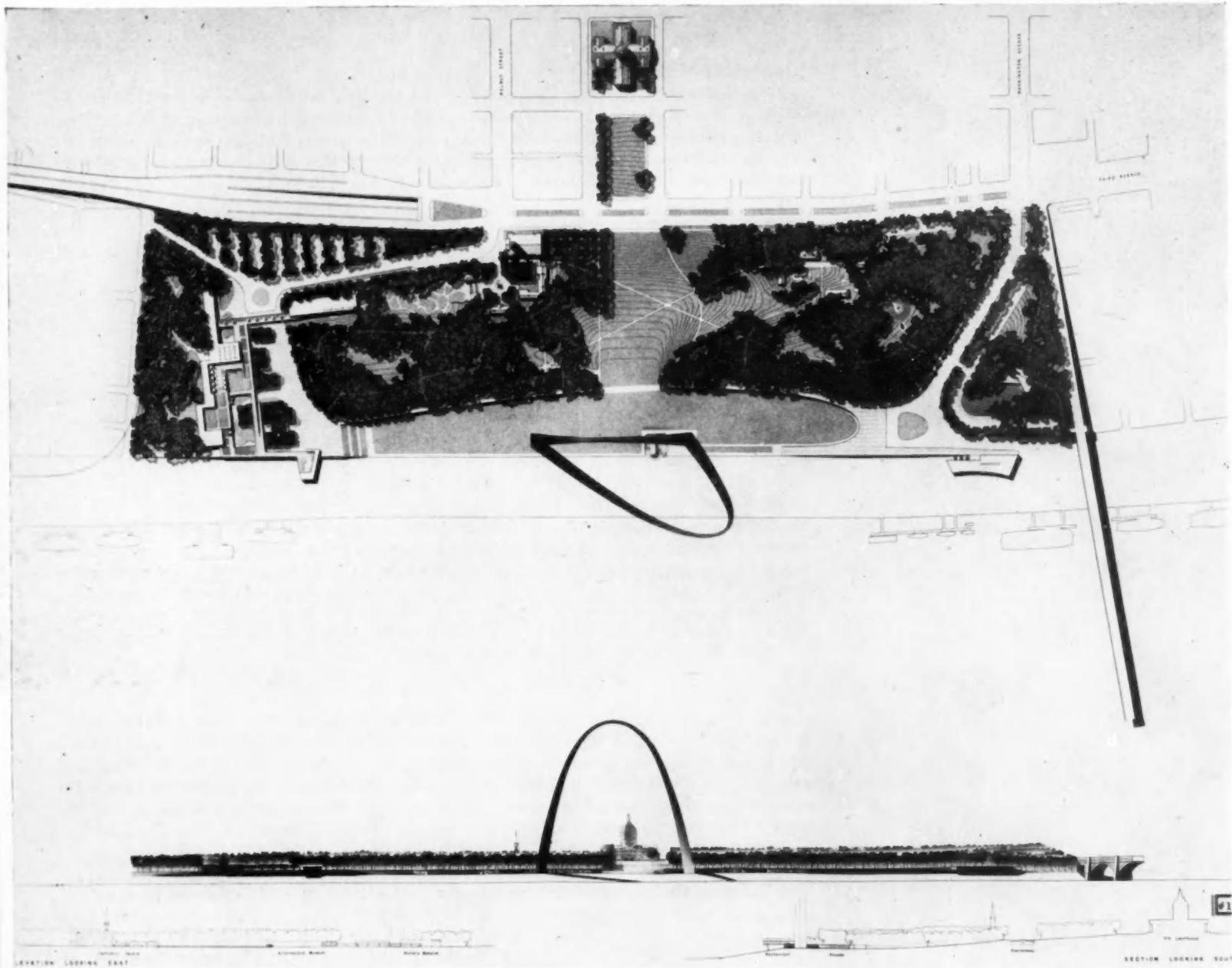


And so there you have the ten. What a kettle of fish! It's true we've left the early chromium-and-ebony days, and the days when galvanized iron was glorified as a neglected Tiffany material and when cork walls were an applauded innovation. But have we made progress or merely changed? I hold no brief for a modern school that has only one insulated expression. I welcome an alive, mobile, many-faceted modern movement. But there must be some standards of taste, some fixed basic principles, some ideology, to guide the hands of our designers and the understanding of our manufacturers and retailers. Without these the present tangled, blurred mass of chaotic outpourings will continue.

At the outset I indicated there was order and sanity in Europe's modern. This is not true except for the work of the better designers; there is plenty of humdrum and questionable work done there, too. But I am not content that we do no better than Europe. The setting is ripe for us to take the leadership role.

The moment is at hand for a reiteration of basic principles. Let us hope that the competition sponsored by the Museum of Modern Art will do much to clear the air and establish once and for all a set of basic criteria by means of which we can better understand modern and more intelligently differentiate between the good and the bad, and move on to that foremost position that is properly ours.

JEFFERSON NATIONAL EXPANSION MEMORIAL COMPETITION



DAN KILEY
Landscape Architect



J. HENDERSON BARR
Associate Designer



ALEXANDER GIRARD
Painter



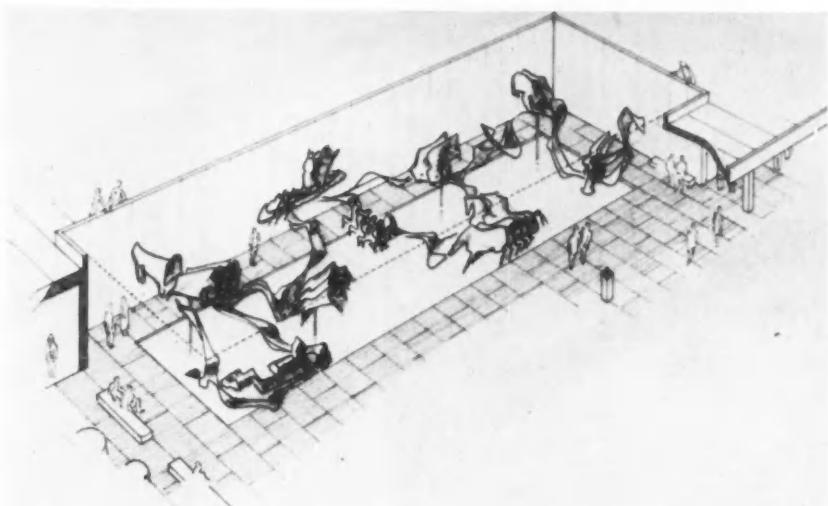
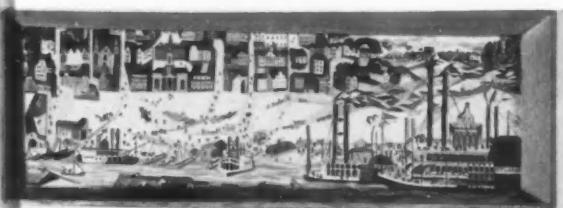
LILY SWAWN SAARINEN
Sculptress



SAARINEN, SAARINEN & ASSOCIATES, ARCHITECTS

RIGHT: EERO SAARINEN, DESIGNER

1ST PRIZE

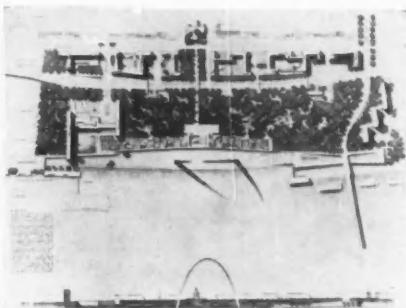


The first prize for the Jefferson Memorial was won by a group of architects headed by Eero Saarinen. William Wilson Wurster, chairman of the jury, described it as a work of architectural genius, and considered the principal feature, a 590' stainless steel arch, in the same class with the Washington Monument.

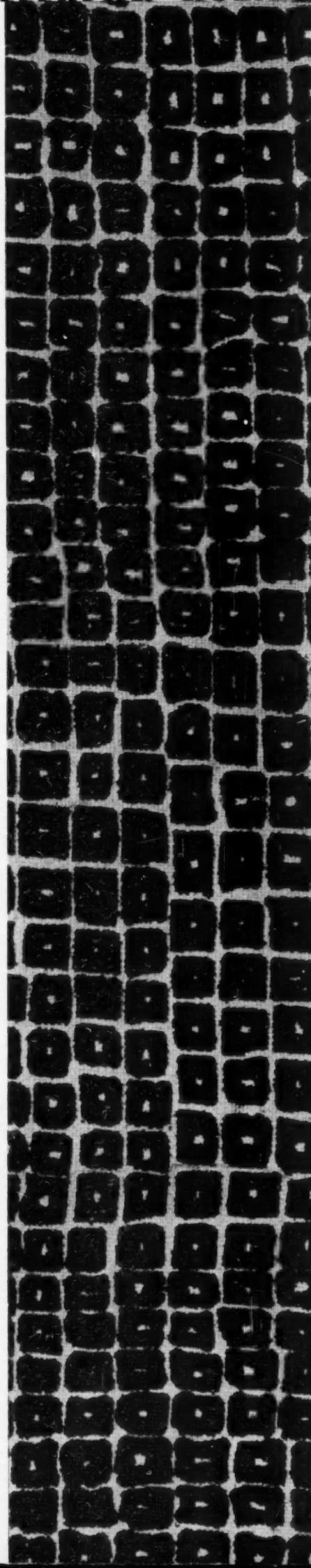
This parabolic arch is witness to the recurrence of the basic mathematical forms that are consistent in all great architectural thinking. It is one of the best modern examples of the "aspirational monument" and symbolizes the "Gateway to the West." Impersonal and pure in form, it possesses the characteristics of universality which, while expressing a precise purpose, achieves the rich sense of "recognition" and logic that is the denominator of all great monuments.

The design includes sculptural features, commemorating historic events of the territory, and incorporates a museum and restaurants, all set in a tree-shaded park sloping down to the Mississippi river.

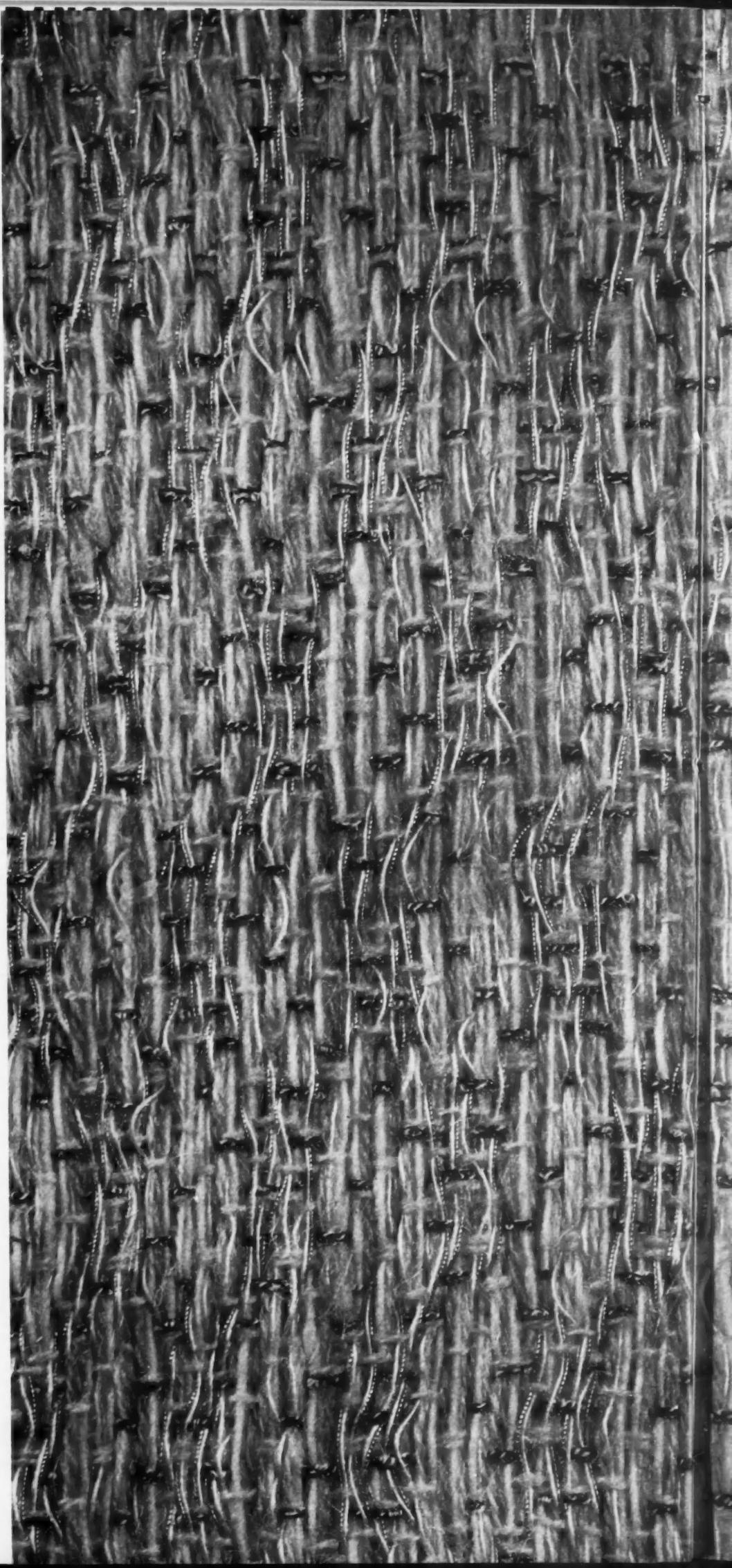
Members of the jury unanimously felt that the prize winning design met most satisfactorily all of the many requirements of the program.



JEFFERSON NATIONAL



"CHINESE COINS" • NAOMI RAYMOND FOR KNOBL ASSOCIATES, INC.





ANNI ALBERS: Paul Klee, discussing the weavings done in the workshop of the Bauhaus, once said, ". . . after all, textiles are serving objects." He meant to give a warning not to make fabrics that act too independently but to make fabrics that assume a proper place in their surroundings. It is difficult to make a statement relative to the designing of textiles. The problem is essentially this: to make a fabric that serves well. This may seem a commonplace, but let us look at the products of designers, and I am thinking only of those who have

FABRICS

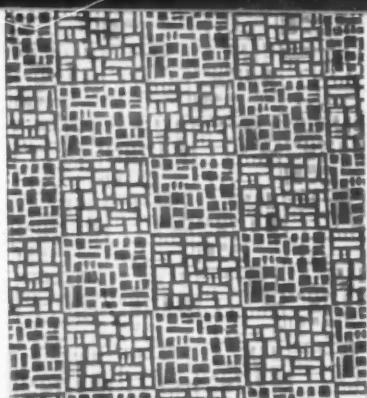
daring and wit and who bring out new and striking fabrics. Obviously there is a great temptation to deal largely with esthetic values, for in these products we find an imaginative play of color, pattern and texture but not so often an imaginative answer to the problem of serviceability.

It is not astonishing that in textile designing the question of function is often treated lightly, for a fabric can function well whether it is red or green, striped or checked, patterned with flowers or animals. Textiles are carriers of esthetic values beyond those derived from raw materials and their construction. Color, pattern and texture, when not part of the weave itself, are independent additional qualities, free to be used in whatever manner suits the designer. It may seem easier to move in freedom than within limitations, such as, for instance, those created solely by function, but while it takes an analytical mind to clarify a problem of usefulness, it takes an imaginative mind to find a solution. Color, texture, pattern, are media for the imaginative, artistic mind. A designer is not a free artist, dependent only on imagination. His products are rarely works of art that have a right to live a life of their own and do not have to serve in any utilitarian sense. Usually a designer is expected to make objects that serve and are also beautiful. We will have good designs if we find a balance: not the blundering giddy decor, nor drab utility, but an inventive answer to a practical demand combined with an imaginative use of esthetic values.

To be specific: textiles for interior use can be regarded as architectural elements. In contrast to other elements their special characteristic is their dynamic quality. Fabrics above all else are pliable, and being pliable they can change their position. We draw a curtain to let in light or to shut it out; to close off a section of space or to open it up; we spread out a cover or fold it. Where fabrics are used statically they lose their sovereignty and have competitors in other materials, leather competing with upholstery fabrics, paper with wall-covering fabrics. Where the unique characteristic of pliability is the primary consideration, as in drapery materials, there is no substitute for textiles.

If we recognize the function of drapery textile in the house as the function of being flexible, of changing positions, we have already established an attitude toward the problem of designing them. We will avoid bulkiness or great weight, for instance, which would make the change of position difficult. We will further analyze the many-faceted problem of designing a curtain for translucency or opaqueness, cleaning, fading, warmth and maintenance. Certain raw materials, certain weaving constructions, sometimes even certain colors and textures, will lead toward a specific practical solution. The raw material, the construction of a weave, both have already definite esthetic qualities to which we are now free to add pattern, color, surface treatment in whatever way will lead to a result that makes for happiness and sense: ANNI ALBERS.

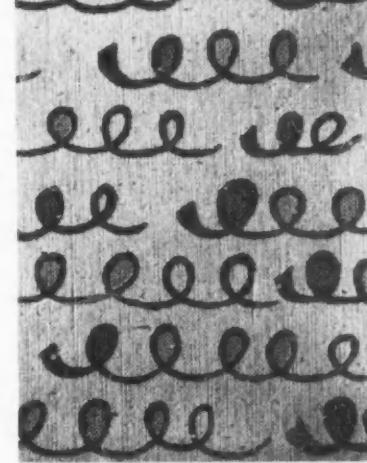
MARIANNE STRENGELL: Home furnishing fabrics have a real part in everyone's life and should be planned with infinite care. I want the quality to be excellent even when a less expensive fiber is used. I want colors to be pure and simple, though



FABRIC • BARBARA UPSHAW SIEGEL



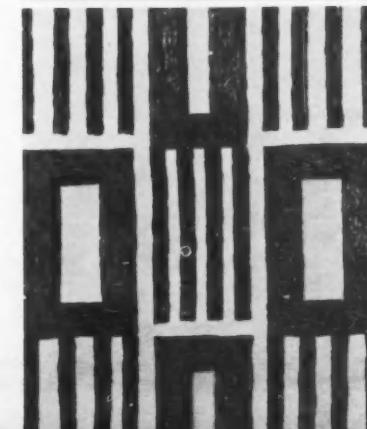
"SPINES" • ALEXANDER GIRARD



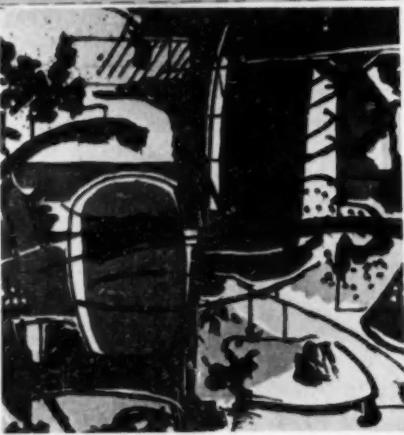
PIPSON SAARINEN SWANSON FOR GOODALL



MILTON WEINER FOR BRUNSWIG & FILS DONELDA FAZAKAS FOR EDWARD FIELDS

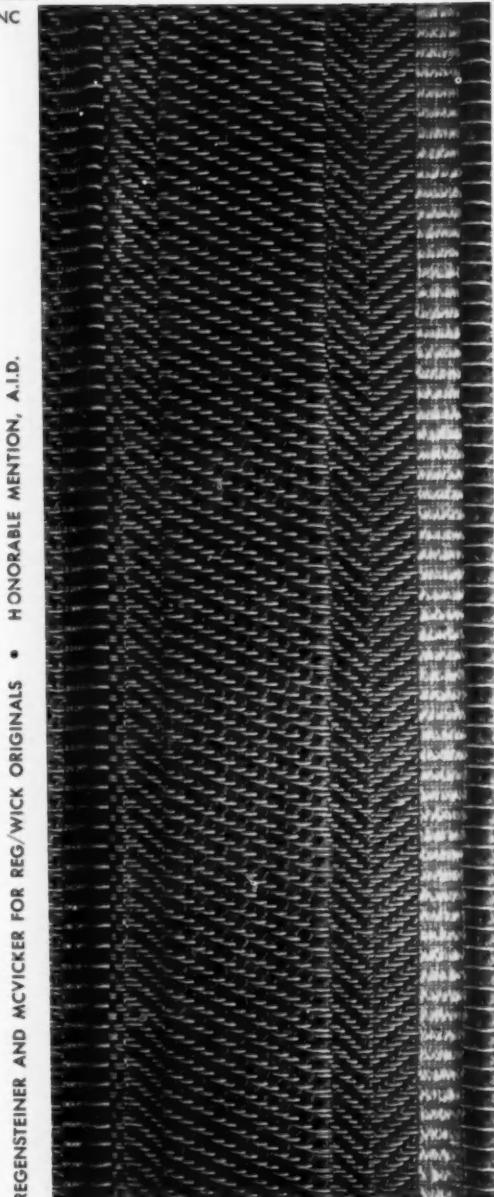


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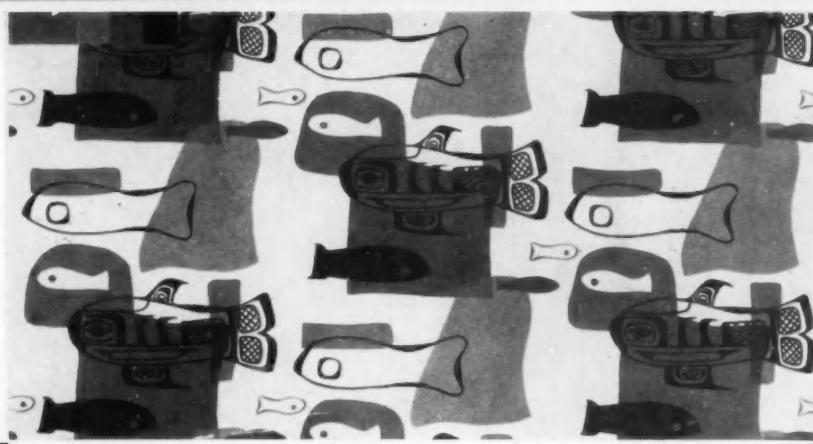
"ABSTRACTION" • GREEFF FABRICS, INC.

FABRICS



REGENSTEINER AND MCVICKER FOR REG/WICK ORIGINALS • HONORABLE MENTION, A.I.D.

FABRIC • F. SCHUMACHER & CO.



"PACIFIC FISH" • DORR BOTHWELL

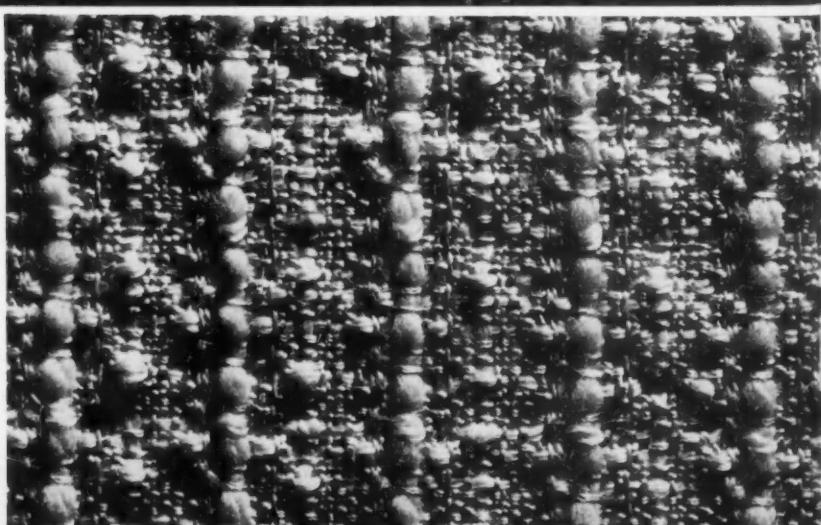
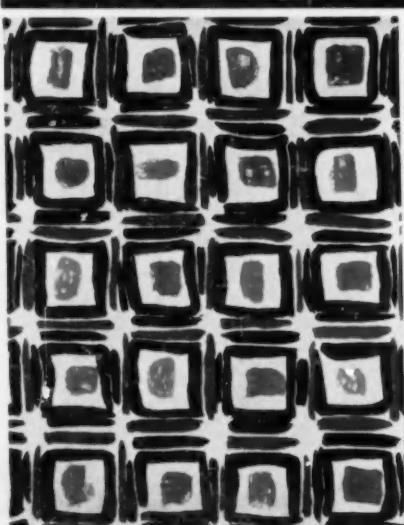
brilliant, along with all natural shades from off-white to deep grays, browns, and blacks. I want, above all, textures instead of pattern and an intermingling of various fibers brilliantly glossy, dull mat finishes, flat yarns and novelty spun yarns. I have absolutely no conscience when it comes to mixing organic and inorganic fibers providing it "works." Fabrics must provide a background rather than a stage-setting for people.

I am very happy about the new relationship between manufacturer and designer and delighted about the triangle of architect, manufacturer, and designer. Only by working smoothly and in close harmony can really good textiles be produced. Each new design problem then becomes a challenge within which it is necessary to learn all important phases of manufacturing, and then to create within that framework of possibilities and limitations the best design of which one is capable. There can never be sterility in production if one begins with a new set of rules and an experimental mind: MARIANNE STRENGELL.

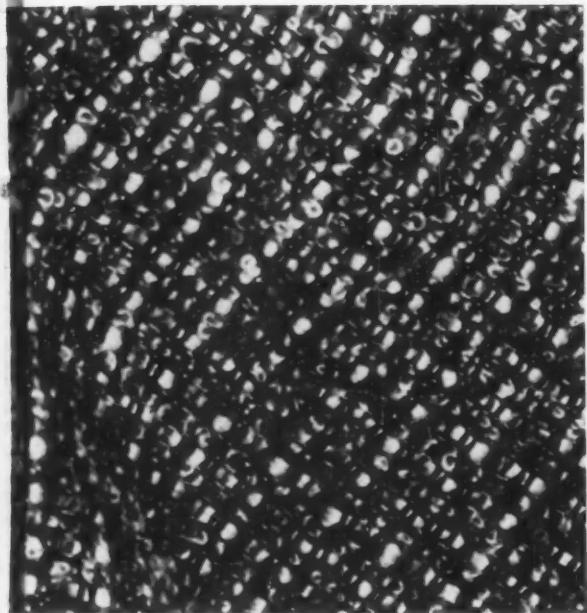
ALEXANDER GIRARD: My printed fabrics have been designed to be used with well-designed and progressive modern interiors which derive their basic quality from simplicity and directness of approach. The aim has been to create texture varying in scale, quality and color without resorting to obvious limitation of recognizable objects or textures arrived at by other means, such as weaving. These pattern rhythms avoid a too-obvious repetition of forms in order to insure maximum textural effect and are designed to be used in folds: ALEXANDER GIRARD.

BARBARA UPSHAW SIEGEL: My aim is toward texture and color in fabrics, neither of which can be achieved by applying "pictures" to cloth in series, whether the "picture" be the favorite nosegay or that all-medium-encompassing amoeba, the free form. I work then in a smaller-than-usual scale and try to design the unprinted areas (Moholy's "negative space") as carefully as the actual printed pattern: BARBARA UPSHAW SIEGEL

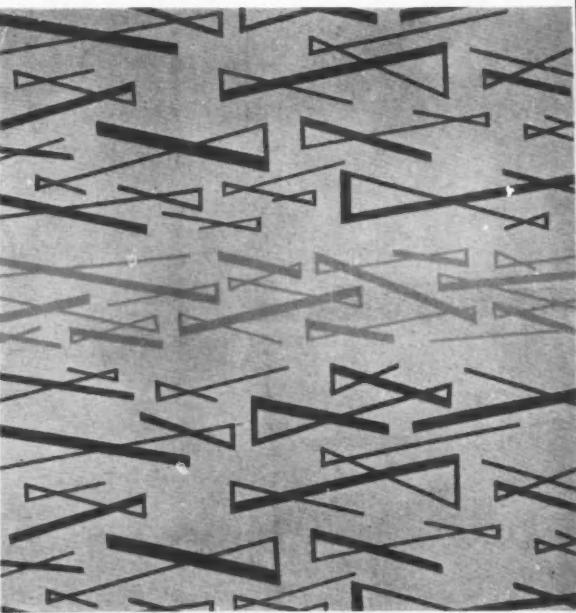
ELSE REGENSTEINER AND JULIA MCVICKER FOR REG/WICK



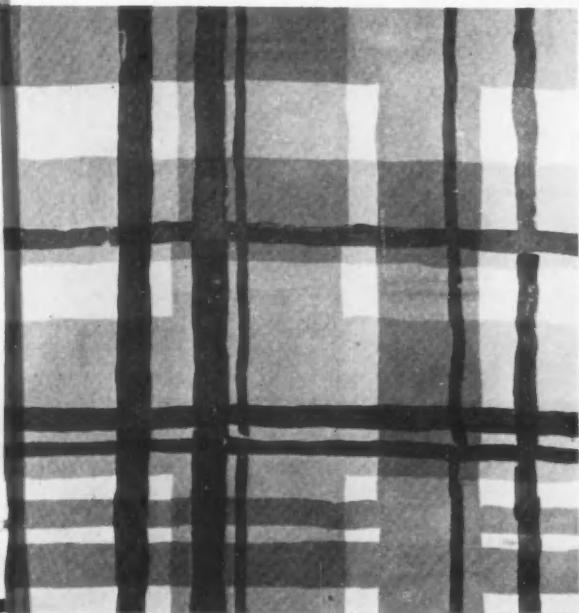
HENNING WATTERSTON: The loom is a machine and not a direct expression of the hand. Cloth production is a machine business. Powering the machine is irrelevant to the effect, whether it be hand power or otherwise. The machine does not dictate to the designer, who must be a technician, skilled in principle rather than recipe. The elements to be dealt with in cloth construction are color and texture. Identifying the nature of a thread in a fabric is today's fabric, as compared to pattern production of damasks and more graphic expressions of times past. This is due directly to the production by the spinning industry of the huge vocabulary of threads that are bumpy, slubbed, seeded, looped and curled out of the even more amazing filaments produced by science. We are no longer limited by the three standbys, linen, silk and cotton for elements of texture. Throwing these threads, new and old, over a surface so that they are not swallowed up in the construction itself is one of the most difficult and most direct expressions of the loom.



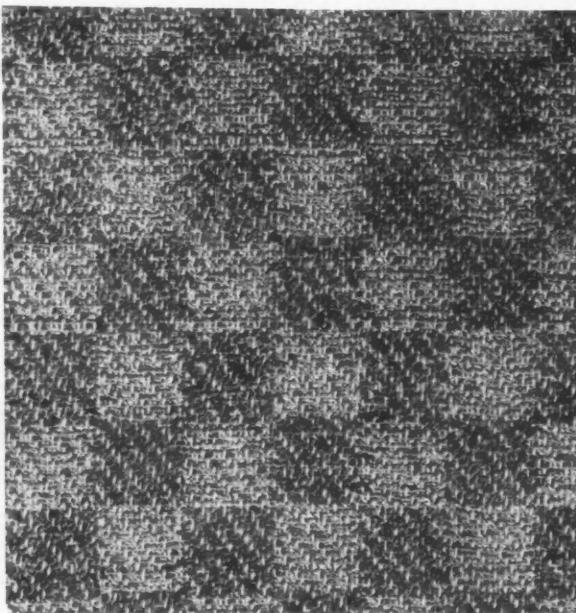
FABRIC • MARIANNE STRENGELL



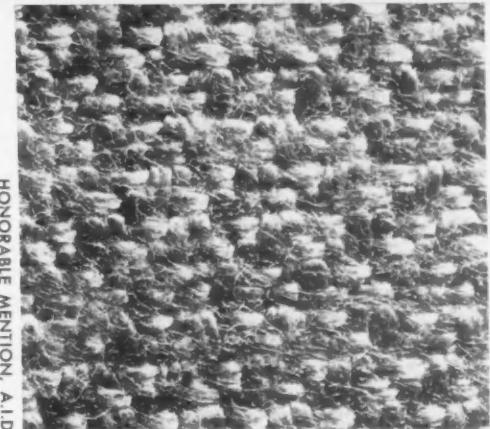
"CANTILEVER" • BEN ROSE



FABRIC • HENRY SCHWARTZ ORIGINALS



FABRIC • ANNI ALBERS



HONORABLE MENTION, A.I.D.

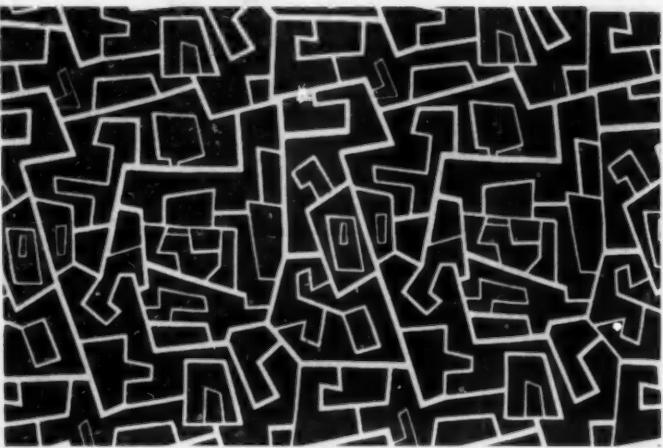
DOROTHY LIEBES FOR GOODALL FABRICS, INC.



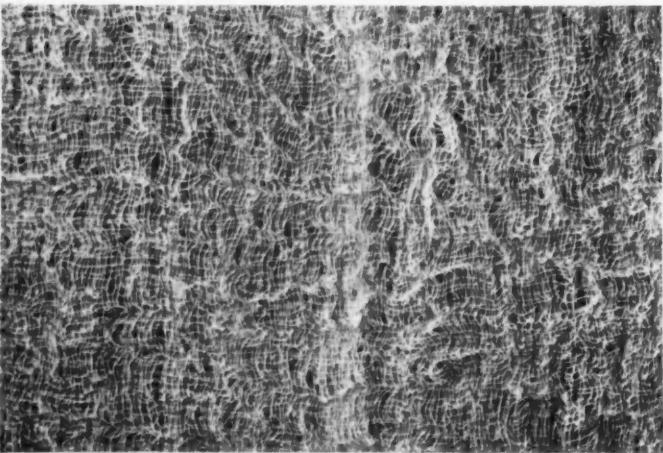
STEINBERG FOR PATTERSON FABRICS, INC.

Color application to woven cloth allows for more mixture in the eye than painting, glazing, or other application processes. This is because of thread control . . . the units are more minute than in other expressions. Intensely glowing textures grow from bending a color of choice to its opposing extremes and combining the color divisions. Color applied to texture obtained through technics produces the textile ready to enrich the quiet simplicity of the contemporary surface: HENNING WATTERSTON. DOROTHY W. LIEBES: Design is a synthesis of form, color, pattern, texture, and our own responses to it spring from a mixture of biological urges, sensory and individual impulses. So we may prefer one pattern to another, based on some deep-rooted instinct, some remote harmony between design and natural form. We have subconscious as well as conscious tastes, and our taste is geared to a common denominator of contemporary style and seasonal fashion. We can flout fashion but not style. Style breathes the essence of an age—an era, and we cannot escape it. Style is an expression of the progress of design over a span of years.

The scientific development in textiles is a romantic and exciting story. Do we want it fire-proof, bacteria-static, acoustically perfect, durable as iron, light as a feather with the thermostat of a fur coat, fade-proof, soil-proof, water-proof, practically 100% proof? To a non-scientific mind, this is very exciting and mystifying, but it is a conditioning factor for the artist-designer: DOROTHY W. LIEBES.



ANGELO TESTA • HONORABLE MENTION, A.I.D.



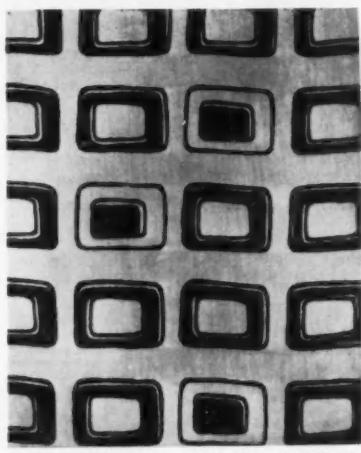
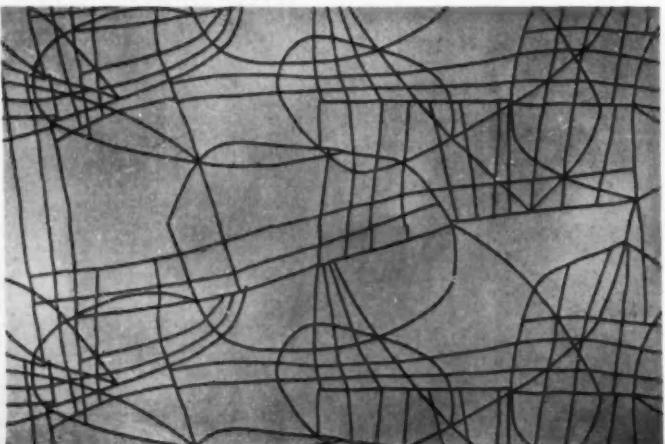
HENNING WATTERSTON FOR MENLO TEXTILES

FABRICS

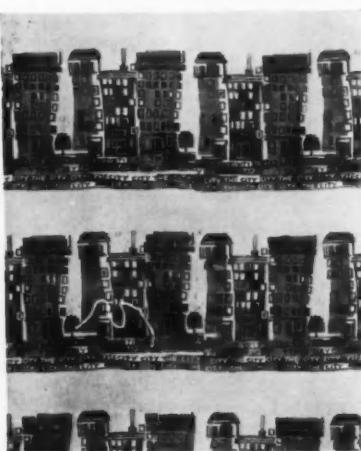
FLORENCE KNOLL: Very frankly, our approach to fabrics does not attempt the spectacular. We feel that we reach our goal if we can produce a variety of simple weaves and good colors at low cost. This is most readily achieved by designers using available raw materials directly for the machine and not by translation from hand-woven textiles. In doing this it becomes necessary to possess a working knowledge of the performance of basic materials, if qualities of sturdiness and appearance are to be successfully realized. Machine weaves should be simple with the material chosen making no pretenses outside its own inherent quality. Such an approach opens up

limitless possibilities in design. The introduction of many new types of thread, glass, plastic and innumerable others, offers a great challenge to the ingenuity of the designer. It is our intention to explore the practicability and esthetic content of such innovations without surrendering to newness merely for the sake of "newness": FLORENCE KNOLL.

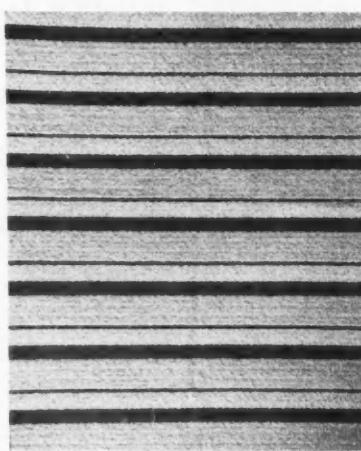
"WIRES" • ALEXANDER GIRARD



SHIRLE RAPSON • KNOLL ASSOCIATES



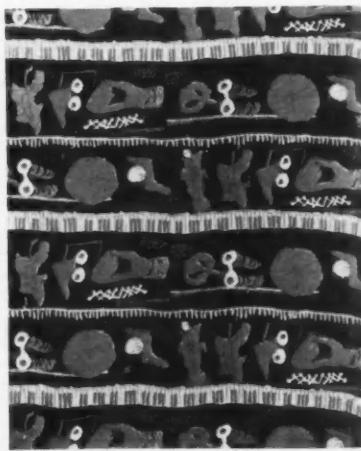
"THE CITY" • FRANNIE DRESSEL



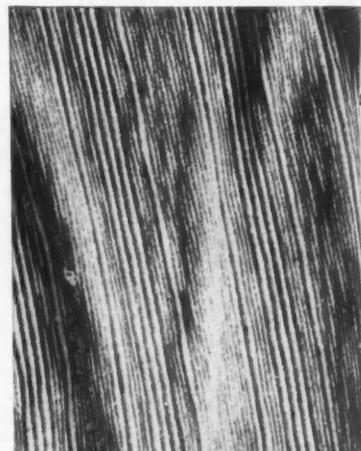
FABRIC • BORIS KROLL FABRICS, INC.



FABRIC • BARBARA UPSHAW SIEGEL



HENRY MOORE • ASCHER OF LONDON

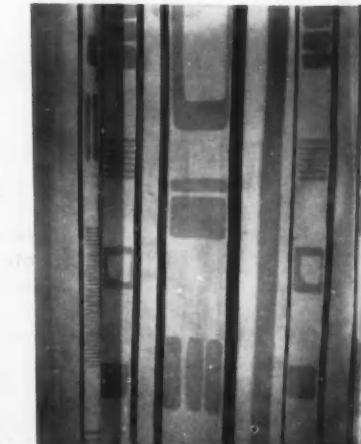


JOAN MAAG • HON. MENTION, A.I.D.

"MAYA" • RUTH REEVES FOR MORLEY FLETCHER, LTD.



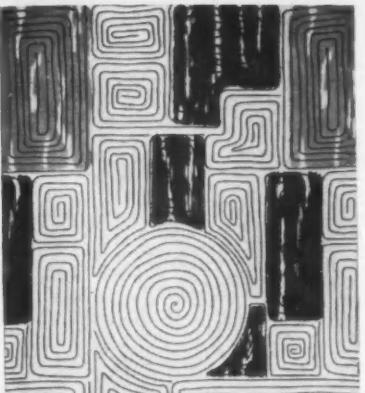
RUTH ADLER • HONORABLE MENTION A.I.D. COMPETITION



SAMU
MENTI

FABRIC

REGEN
REG/V



SAMUEL TUSHINGHAM • HONORABLE MENTION, A.I.D. COMPETITION

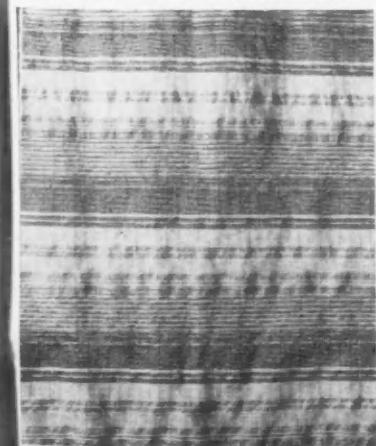


FABRIC • BRUNSWIG & FILS



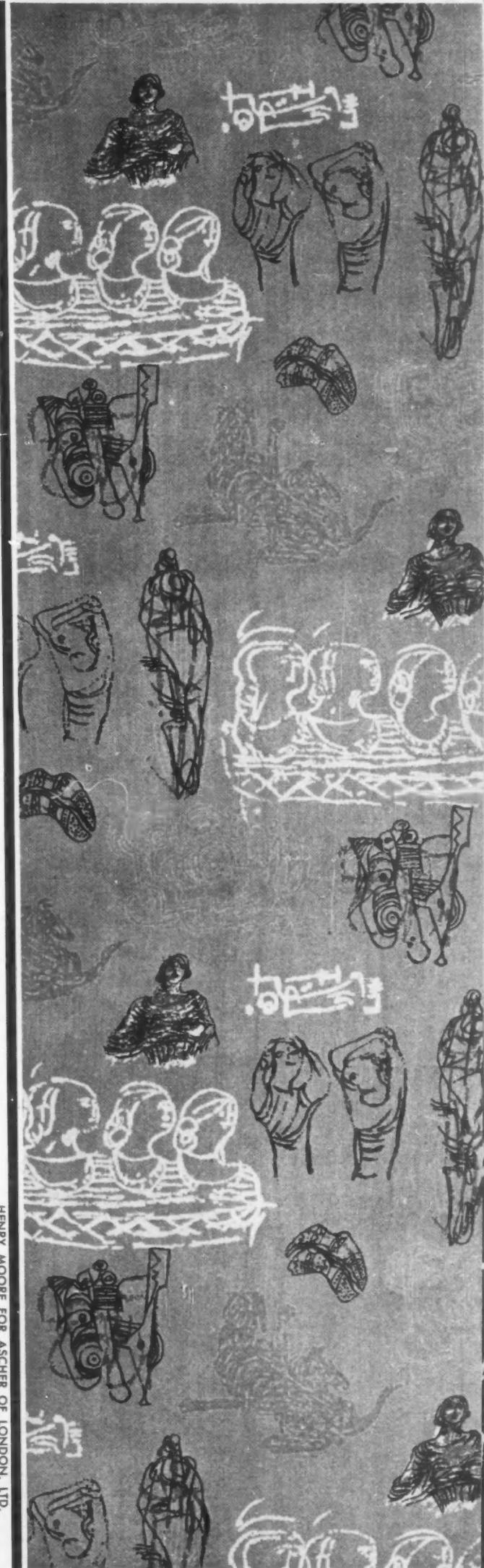
FABRIC • GRETA GROSSMAN

REGENSTEINER-MCVICKER FOR REG/WICK • HONORABLE MENTION

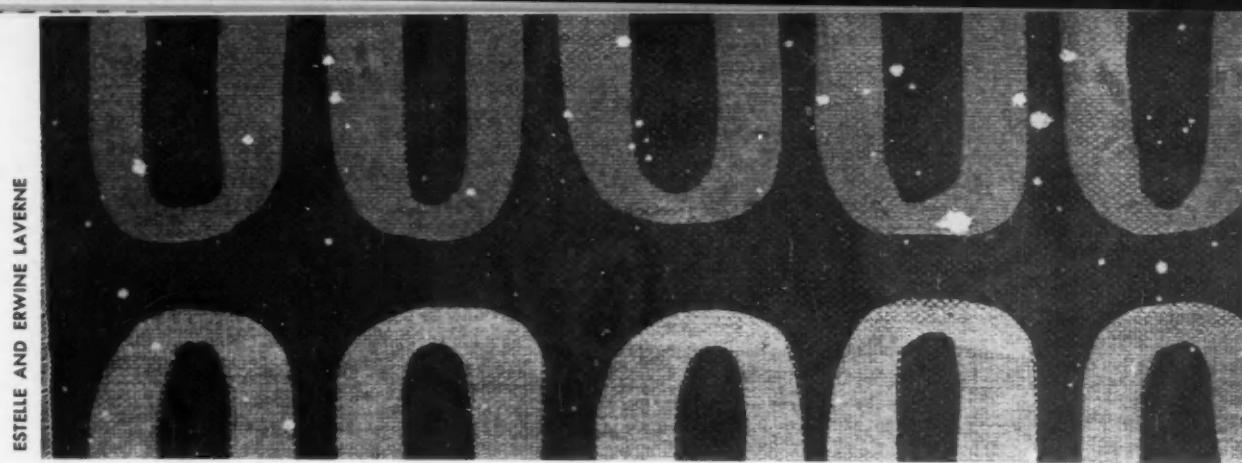


CLAIRE FALKENSTEIN: In developing wall coverings, it seems advisable to remember that walls reflect their function in architecture, and they also reflect the continuous motion of use. The architectural responsibility of a wall covering is to maintain the identity of the wall as an upright plane and as a continuous expanse of surface. The function of the room and the particular person or persons using the room determine the pattern. One would have to decide whether he wanted a tap, a blow or a caress from the effect of the "repeat" making up the pattern. One would not wish to be "slugged" by enveloping forms. In most cases, it should be possible "to take it or leave it alone." In the "taking," attention should be provoked in a fresh way by ever-new combinations of forms, by ever-changing directions of lines, by new colors. In "leaving alone," the pattern should not be so insistent that the walls dominate the human being.

In literature, one way of plastic thinking is through the use of the metaphor. In form and color, the double-image is comparable. To encourage plastic seeing in the wall covering entitled, *Vertebrate Mass*, I have used the simple method of the constant narrow width of meandering line in order to hold the wall plane. The scale is large enough, and the color of the line, low saturated violet, is close enough in value to the slate black field to allow for a quiet excitement. The expression of flux is here, as the image not only changes from side to side, from small to large, but also in a single line. The idea of the whole "repeat" was to so engage the attention of the onlooker in following the lines that the pattern would be difficult to discover, asking participation only if the person were willing: CLAIRE FALKENSTEIN.



HENRY MOORE FOR ASCHER OF LONDON, LTD.



ESTELLE AND ERWINE LAVERNE

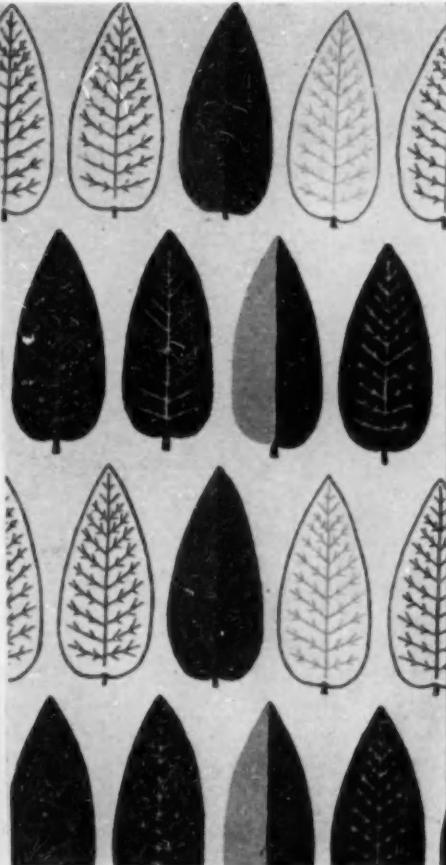
FIRST AWARD, A.I.D. COMPETITION

FABRICS

TAMMIS KEEFE: Cloth itself is a beautiful, functional and necessary commodity with an almost inexhaustible variety of colors, textures and designs, and an endless number of integral materials. The addition of a print must give to the cloth the added interest of color, non-dimensional texture and variety of pattern. Scale is of the utmost importance and can make or break the relation of the pattern to the cloth.

Today in mass production an effort should be made to avoid the "typing" of designs which would result in a regimented and too-formalized approach to suit all backgrounds for living. A contemporary attitude is of the greatest importance to the designer in order for him to avoid a mere rehashing of the stylistic accents of the past:

TAMMIS KEEFE.



"LEAF" • TAMMIS KEEFE FOR GOODALL FABRICS, INC.

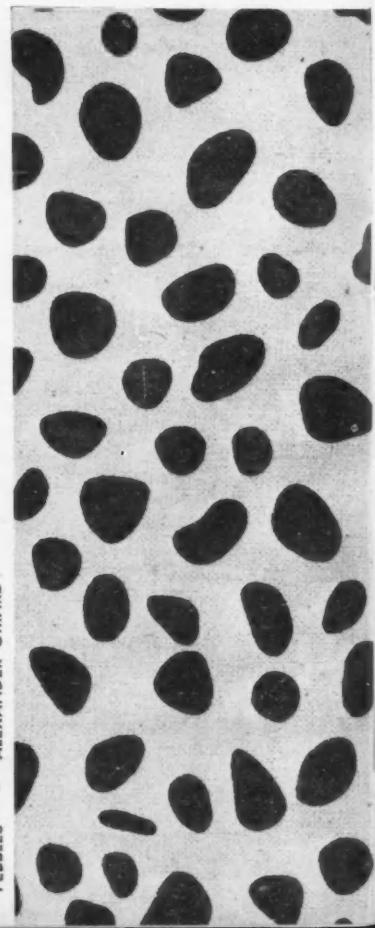
"INDIAN HEAD" • ANGELO TESTA FOR KNOIL ASSOCIATES, INC.



HENRY MOORE FOR ASCHER OF LONDON, LTD.

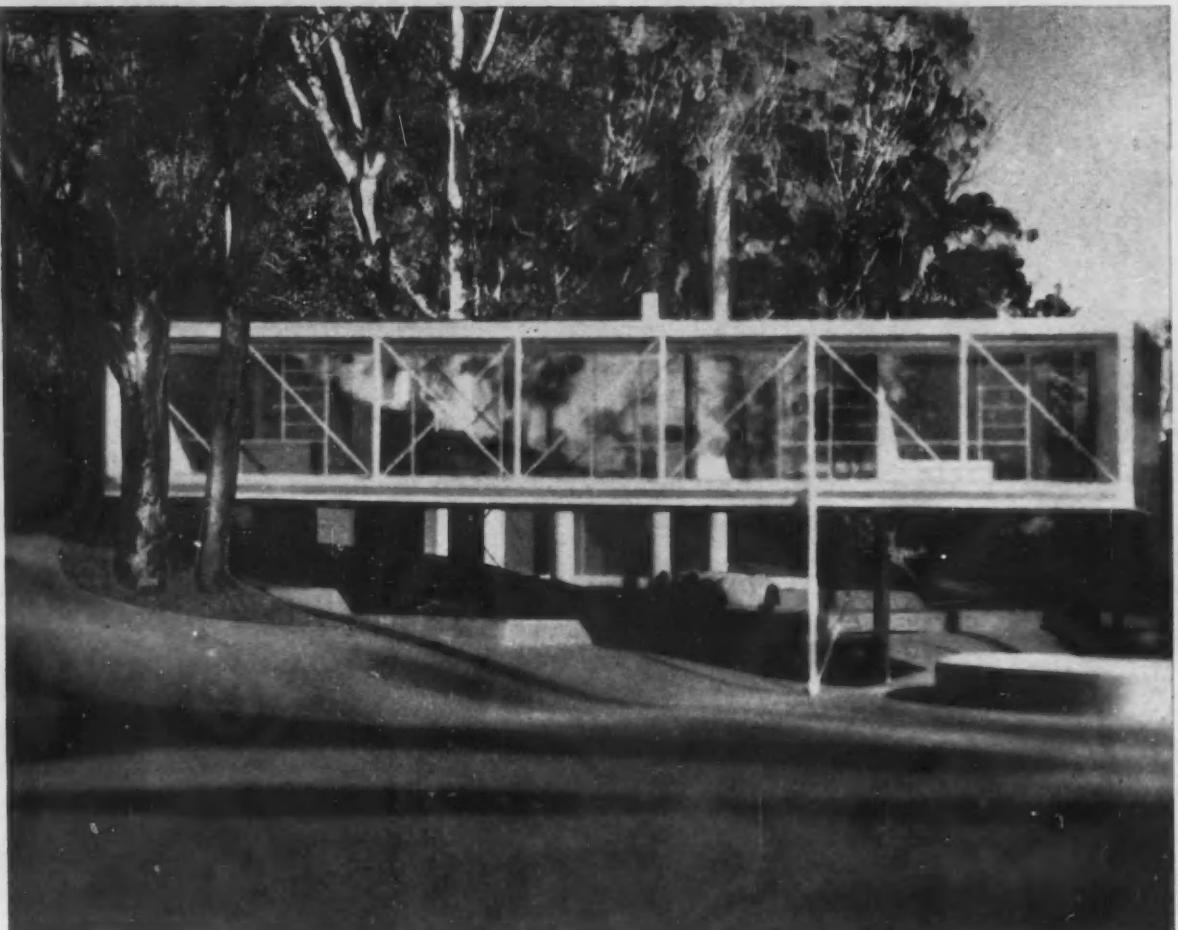


ALEXANDER GIRARD

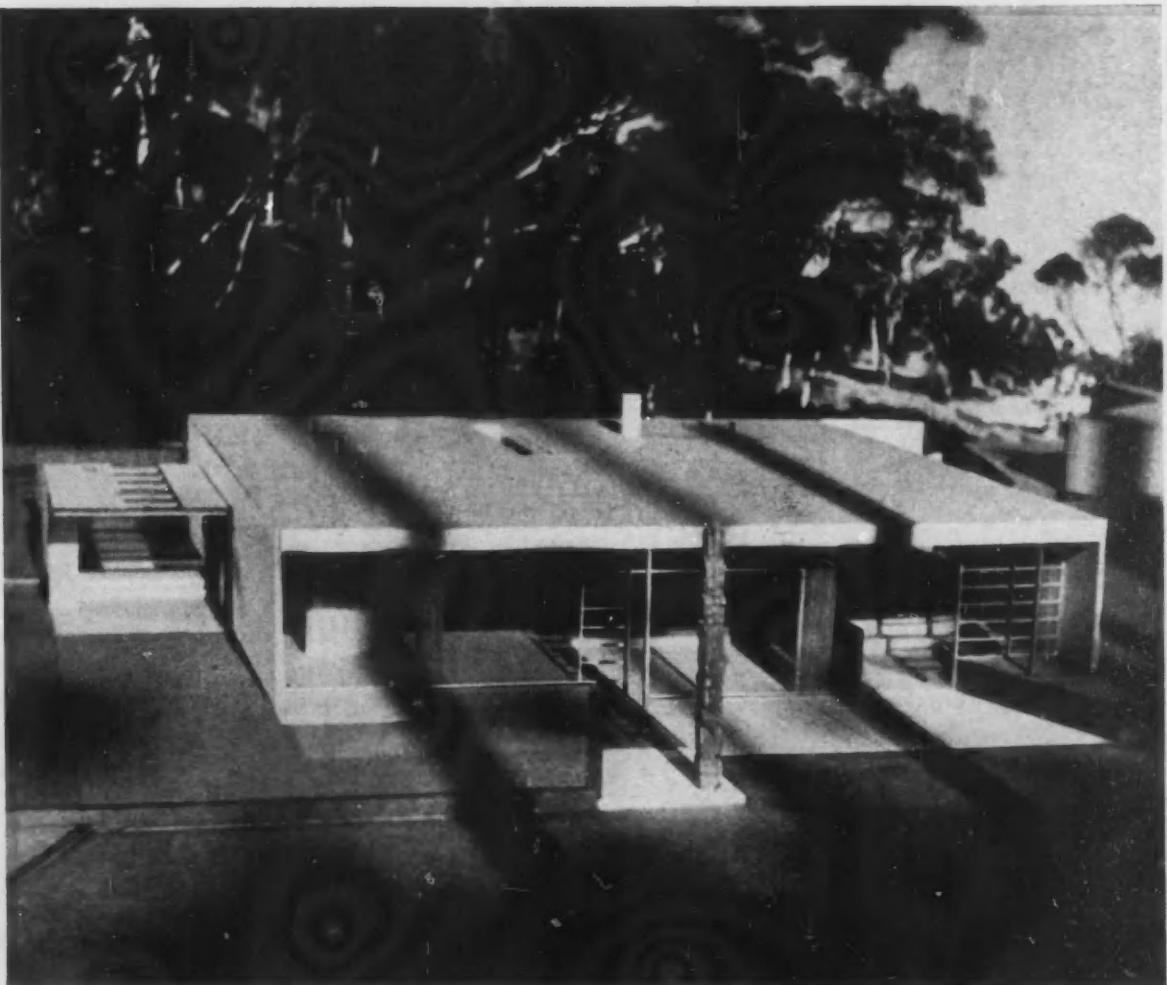


"PEBBLES" • ALEXANDER GIRARD

photographs by Robert C. Cleveland



CASE STUDY HOUSES



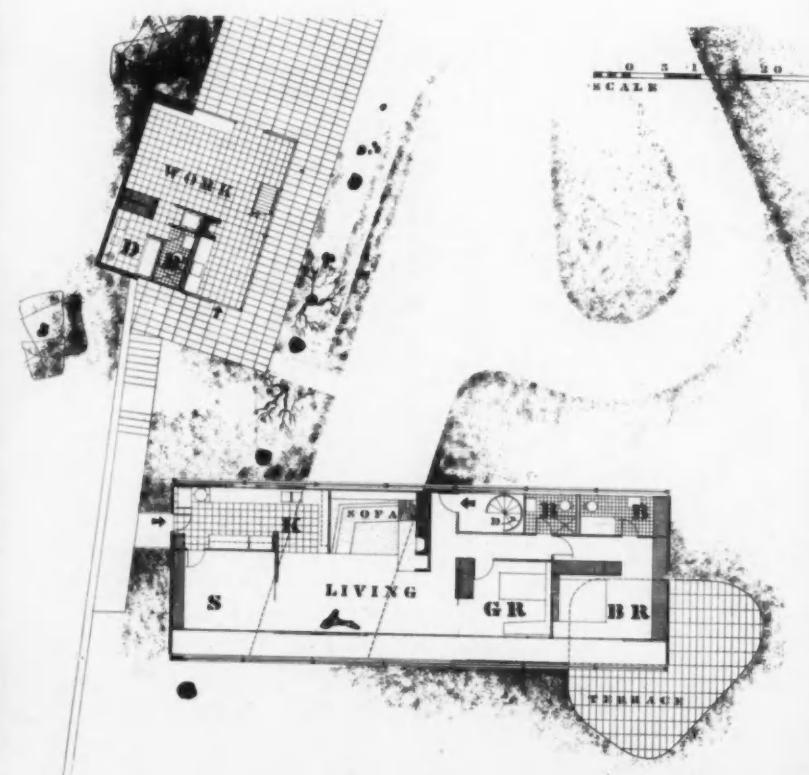
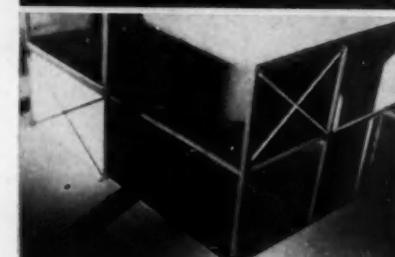
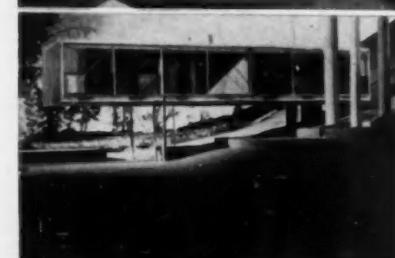
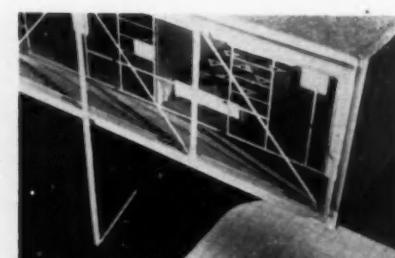
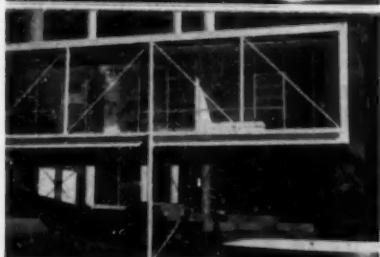
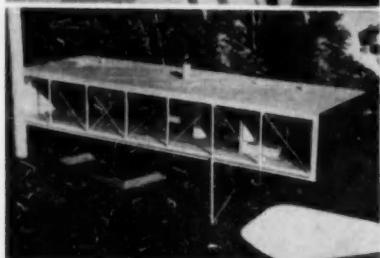
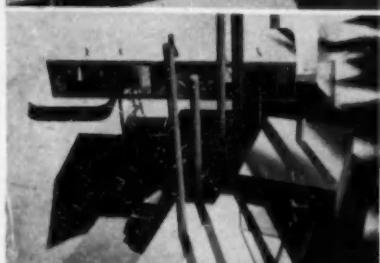
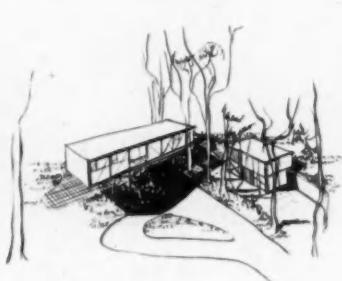
CASE STUDY HOUSE 8

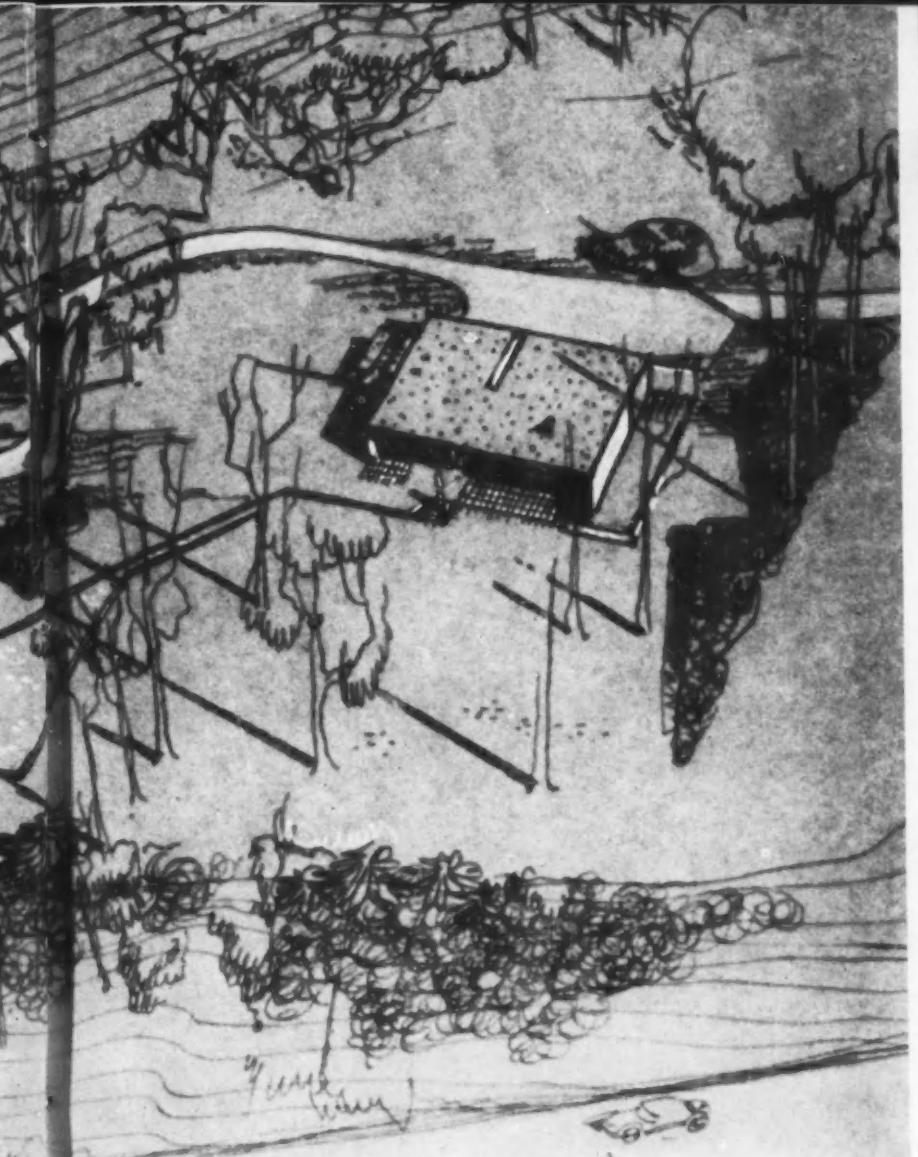
CHARLES EAMES AND EERO SAARINEN, ASSOCIATE ARCHITECTS

EDGARDO CONTINI, CONSULTING ENGINEER

The house, looking directly into the sea, is suspended over the land, existing in a free and independent relationship to its natural environment, permitting a choice of participation at the will of the occupants. Designed for the living requirements of two people with close working interests, a first consideration was convenience and simplification of the mechanics of living. Resembling a bridge in structure, it envelops the living space in a simple rectangle. A connecting workshop is placed behind a row of great trees, becoming an integral part of the professional and living activities.

Materials: Foundation, concrete; Framing, steel (open web steel joists); Roof, steel decking covered by insulation and built up roofing; Sash, fixed and ventilating steel; Floor Covering, carpet, composition tile; Interior Walls, plaster on metal lath, corrugated glass, wood; Ceiling, wood striping; Case Goods, storage wall; Baths, tile; Heating, radiant in ceiling.





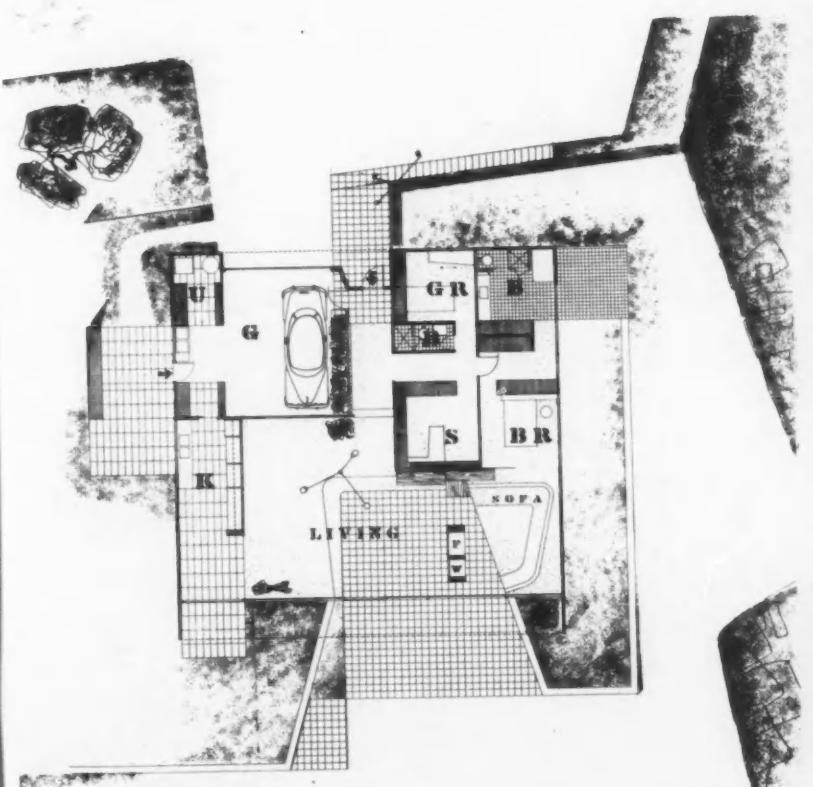
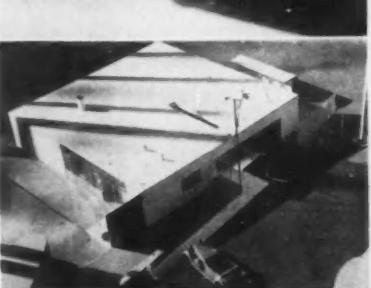
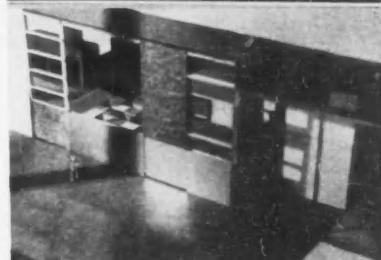
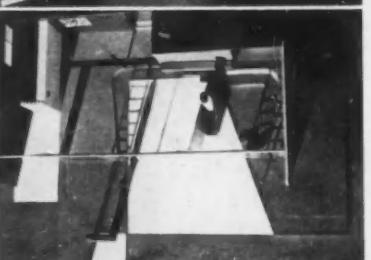
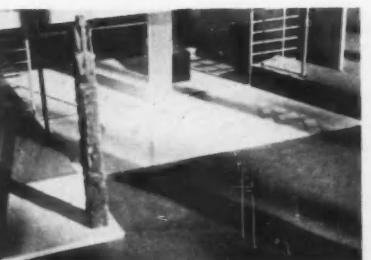
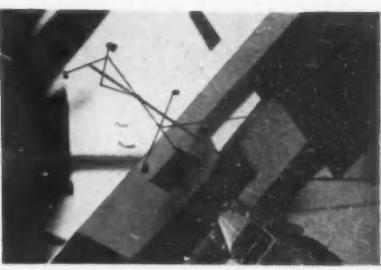
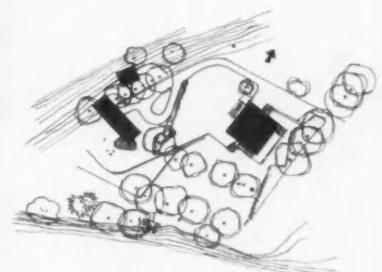
CASE STUDY HOUSE 9

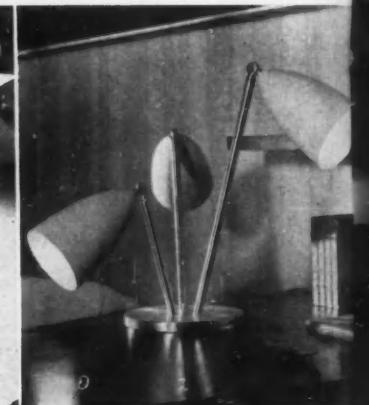
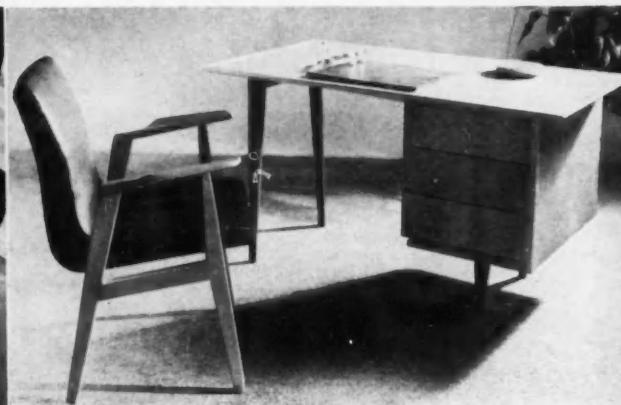
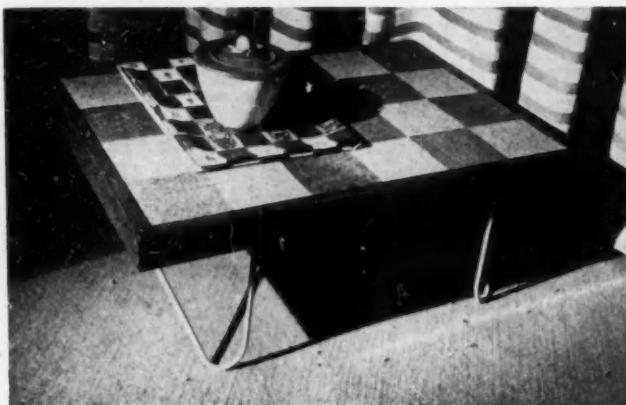
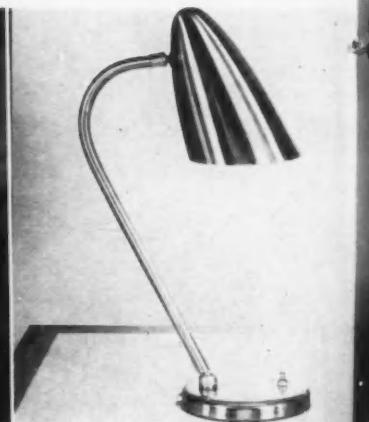
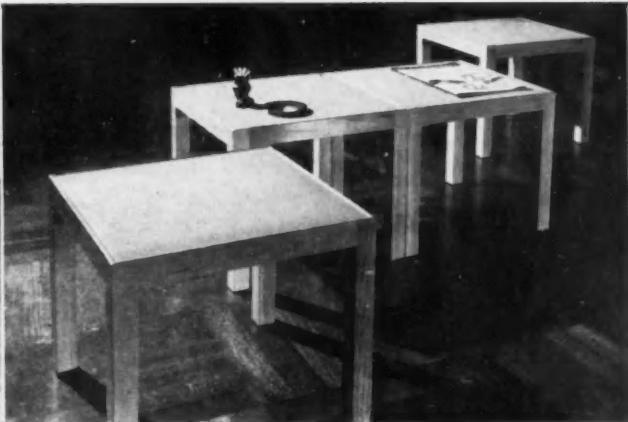
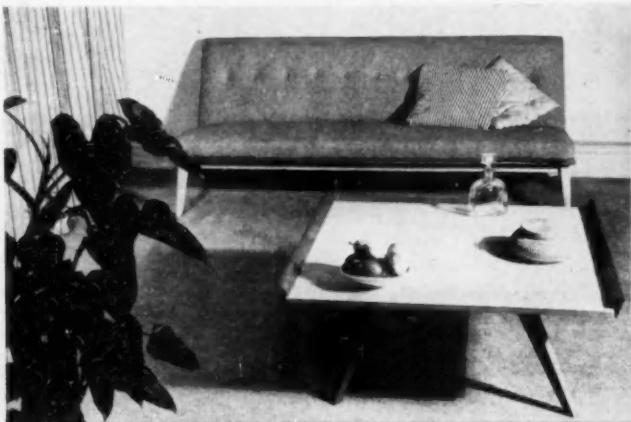
CHARLES EAMES AND EERO SAARINEN, ASSOCIATE ARCHITECTS

EDGARDO CONTINI, CONSULTING ENGINEER

This house is in direct participation with the land, depending upon that interrelationship for an extension of space feeling and intimate association with its environment. Looking to the sea through meadow and trees, it has been designed to accommodate the interplay of extended outward interests and to expand or contract to the requirements of many or few people. The large social area divides naturally into space serving separate or organized activities; eating, living, entertaining, conversational exchange with few or many being a basic requirement of the design. Bedrooms and interior study are minimum. A large bath-dressing room opens out to a private area defined by natural screening.

Materials: Foundations, concrete; Framing, steel (open web steel joists); Roof, steel decking covered by insulation and built up roofing; Sash, fixed and ventilating steel; Floor Covering, carpet, composition tile; Interior Walls, plaster on metal lath, corrugated glass, wood; Ceiling, wood striping; Case Goods, storage wall; Baths, tile; Heating, radiant in ceiling.



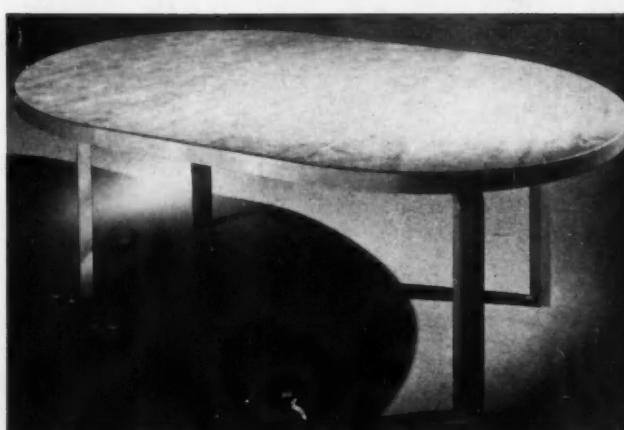


furniture lighting wall covering

KNOLL ASSOCIATES
GEORGE NELSON
MAURICE MARTINE

EVERETT SEBRING
GEORGE NELSON
KNOLL ASSOCIATES

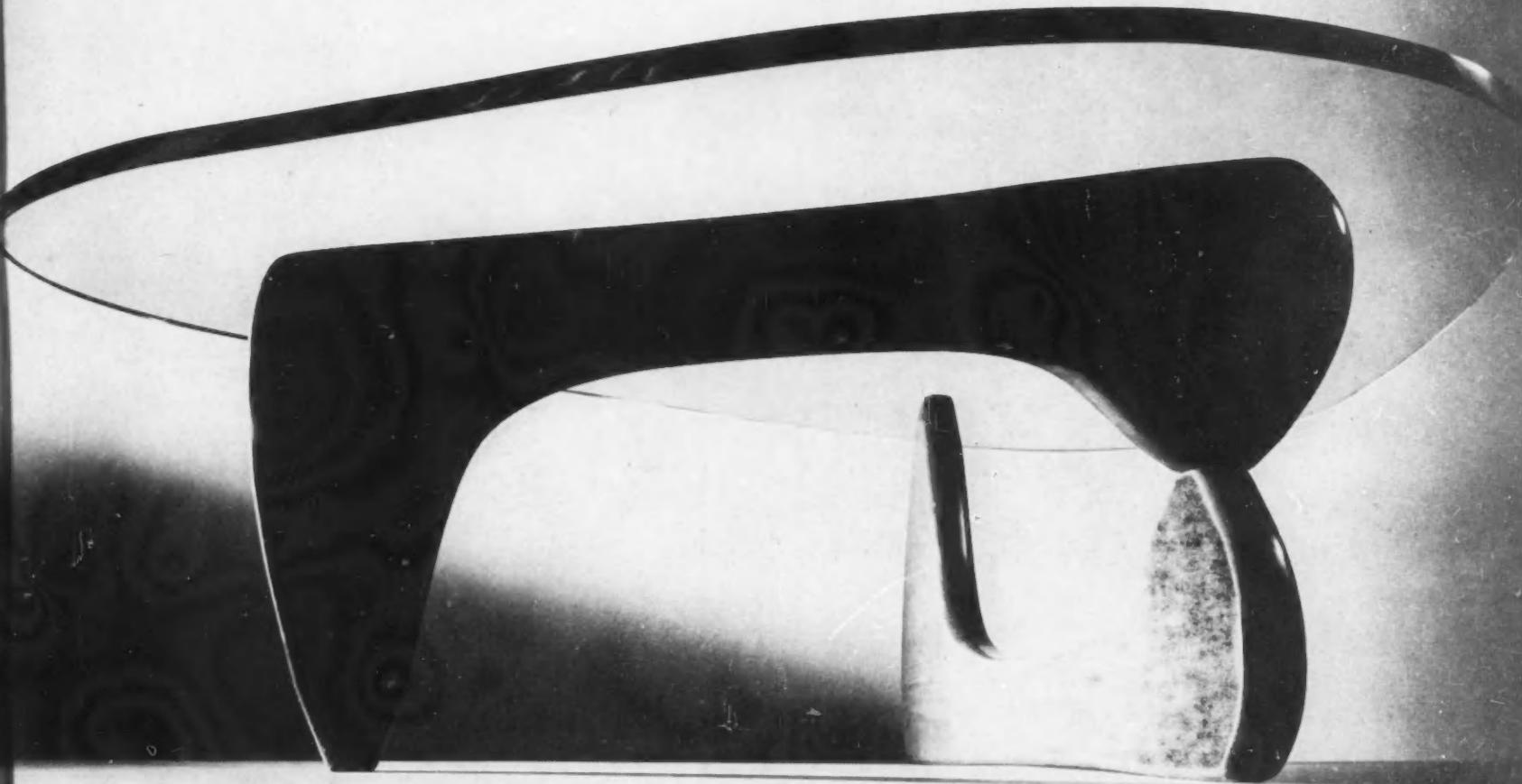
KURT VERSEN
GENERAL LIGHTING
GRETA GROSSMAN



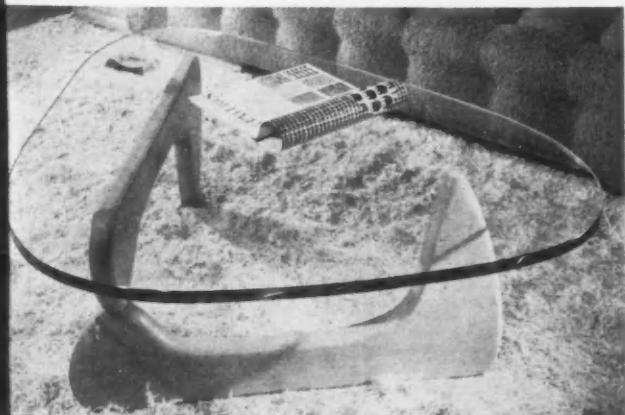
AALTO



KURT VERSEN FIRST AWARD,
A.I.D. COMPETITION



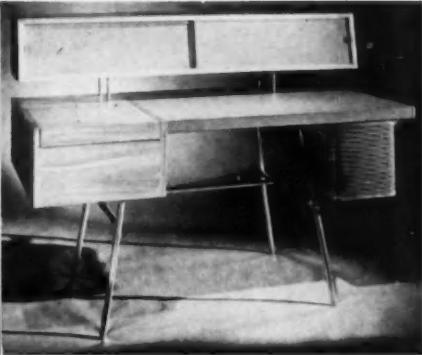
ISAMO NOGUCHI



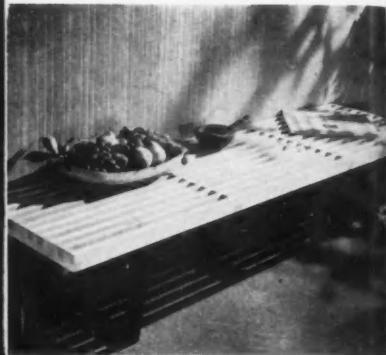
ISAMO NOGUCHI

What at first was referred to as merely a "trend," has now become an important part of the enormous commercial field identified as "home furnishings." It is apparent to manufacturers and distributors that people will buy good modern design in large quantities, if and when it is available to them. The old saw that the public always gets what it wants has not, up until now, been entirely true, but the commercial success of contemporary design in home furnishings is convincing evidence that people obviously know their own minds and show a definite preference for anything and everything that will identify their pattern of living with the time in which they live.

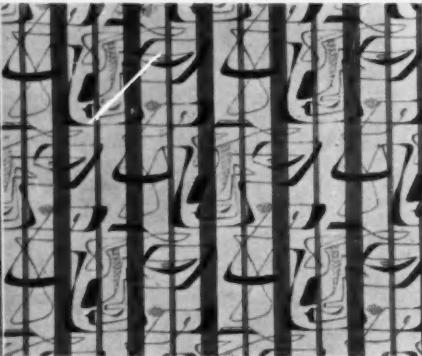
For many years those who preferred the modern house have been frustrated by a meager choice of things available unless, of course, they were able to afford the expensive custom-made, tailored to their requirements. A wide variety of choice is rapidly becoming obtainable as quickly as the (continued on page 45)



LEFT • CHAIR BY GRETA GROSSMAN
RIGHT • DESK BY GEORGE NELSON



KNOLL & ASSOCIATES



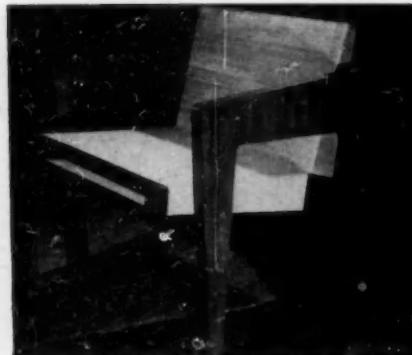
LEFT • CHAIR BY CHARAK
RIGHT • DORR BOTHWELL • WALL
COVERING FOR JAMES KEMBLE MILLS,
HONORABLE MENTION, A.I.D.



KURT VERSEN
KURT VERSEN



GRETA GROSSMAN
ZAHARA SHATZ



LEFT • CHAIR BY OLGA LEE
RIGHT • CHAIR BY JENS RISOM



H. G. KNOLL & ASSOCIATES



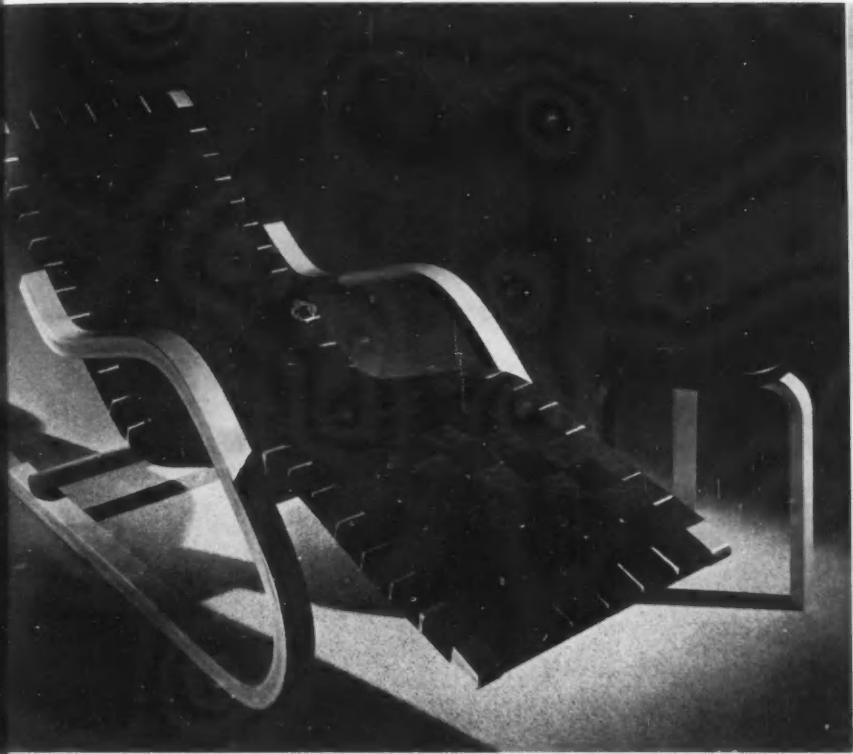
LEFT • DESK AND CHAIR BY
FICKS REED CO.
RIGHT • TABLE BY VAN KEPPEL-GREEN



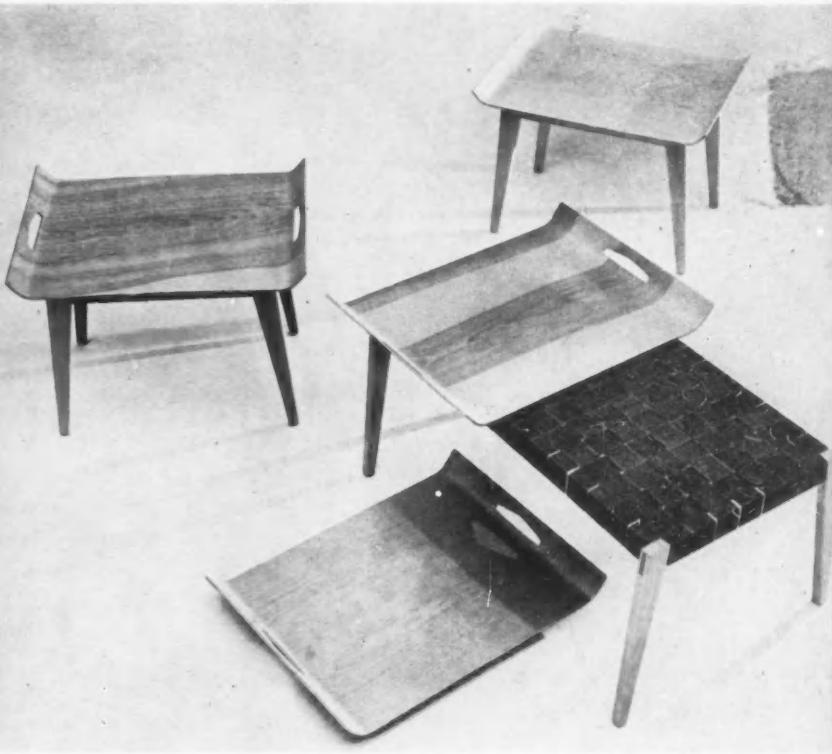
VAN KEPPEL-GREEN



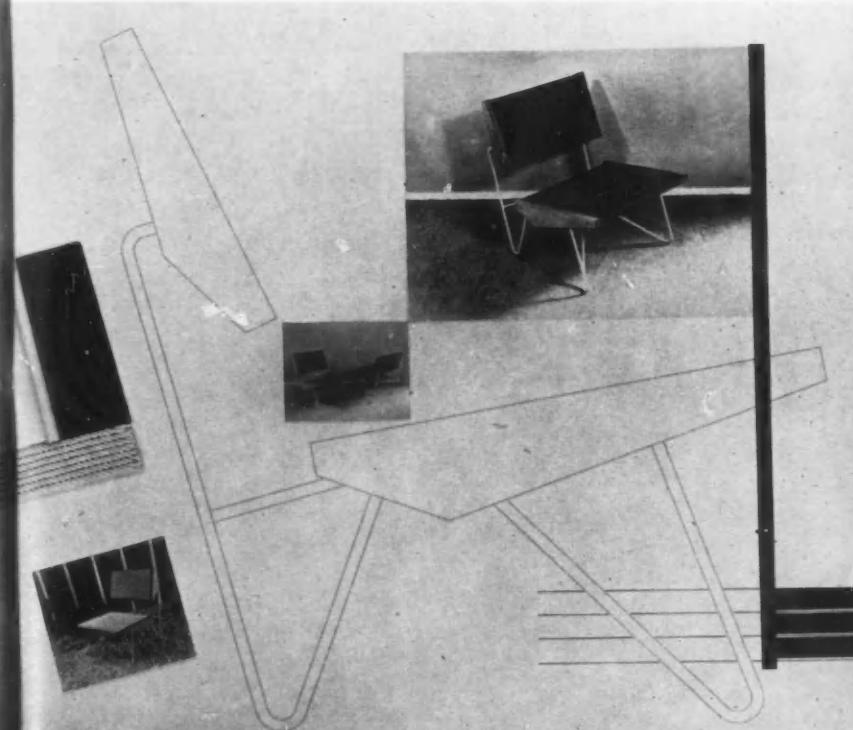
CHAIR • CHARLES EAMES



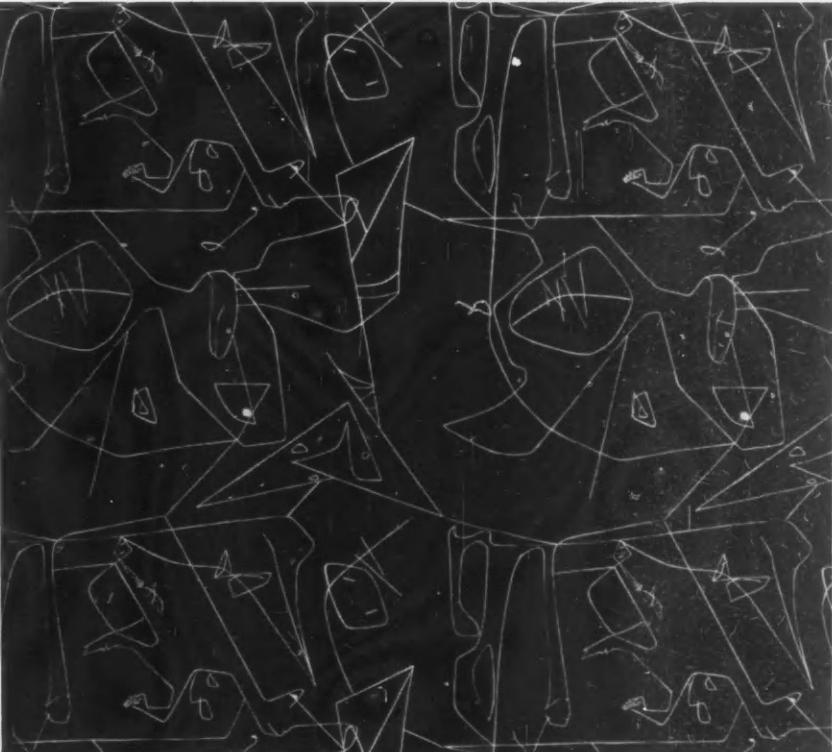
AALTO



KNOLL & ASSOCIATES



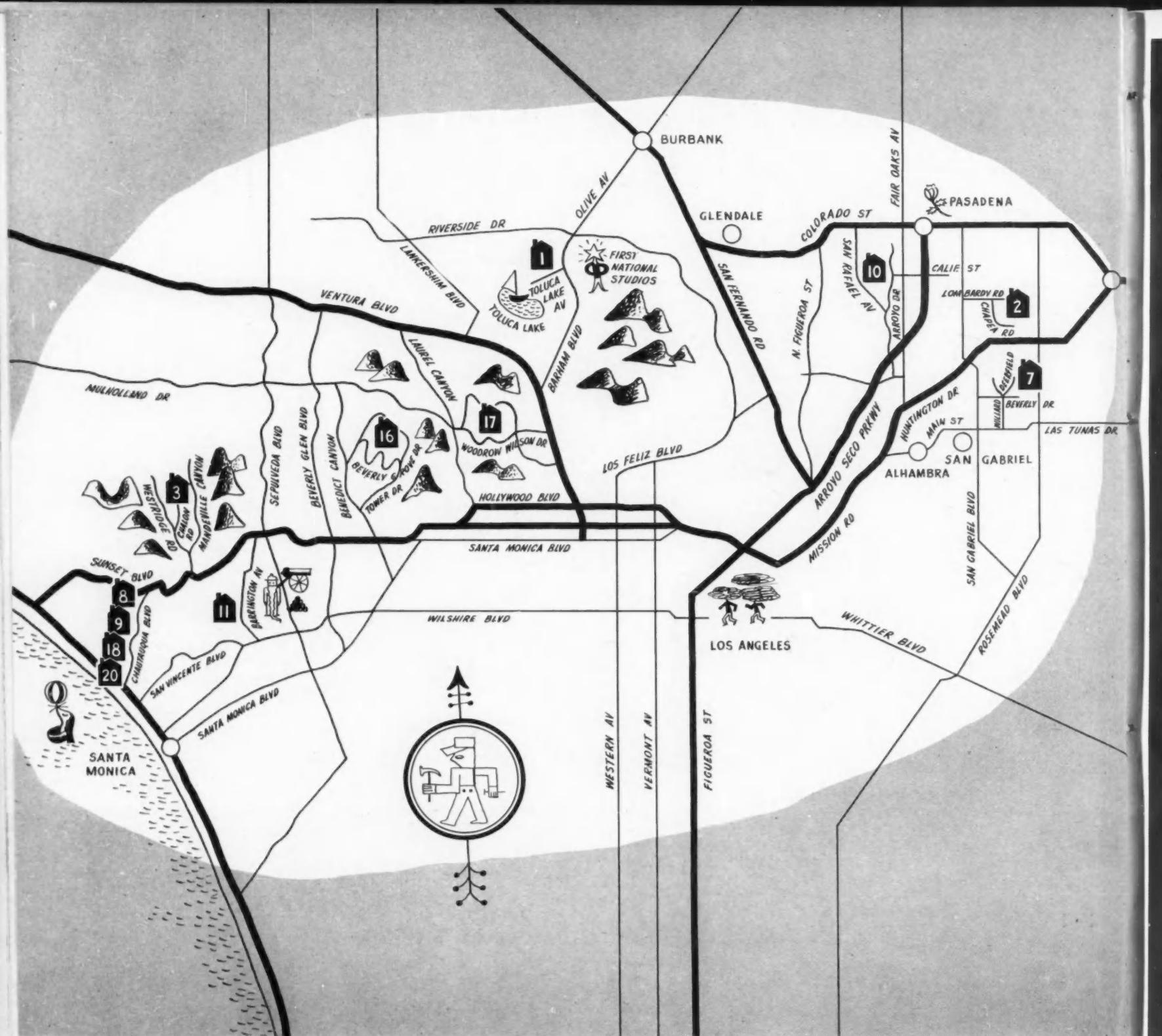
CHAIR • MAURICE MARTINE • FIRST AWARD, A.I.D.



"VERTEBRATE" • CLAIRE FALKENSTEIN • WALL PAPER
FOR JAMES KEMBLE MILLS, FIRST AWARD, A.I.D.

producers recognize this very lively market. It is now possible to find furniture and fabrics, lighting devices and wall coverings that become an intelligent part of the conception of the good modern architect without mortgaging the client for another ten years after the house itself is taken care of.

Naturally anything comparatively new attracts a host of camp followers, and this, like any other field, is cluttered with hasty, thoughtless work turned out by those who treat all merchandise as "fashion." Gradually, however, the style of our time has begun to clarify itself, and it is unusual and fortunate that enough really first rate things are being produced to set a very high standard.



CASE STUDY HOUSE PROGRAM IN THE LOS ANGELES AREA

CASE STUDY HOUSE NUMBER 1

Toluca Lake Avenue, North Hollywood
Designer, J. R. Davidson
Pre-construction plans in process.

CASE STUDY HOUSE NUMBER 2

846 Chapea Road, Pasadena
Architects, Sumner Spaulding, F.A.I.A.
John Rex, A.I.A.
Completed.

CASE STUDY HOUSE NUMBER 3

Mandeville Canyon, Los Angeles
Architects, Wurster, Bernardi & Emmons
Pre-construction plans in process.

CASE STUDY HOUSE NUMBER 7

634 North Deerfield Avenue, San Gabriel
Architect, Thornton M. Abell, A.I.A.
In construction.

CASE STUDY HOUSE NUMBER 8

Chataqua Way, Santa Monica
Architects, Charles Eames and Eero
Saarinen
Pre-construction plans in process.

CASE STUDY HOUSE NUMBER 9

Chataqua Way, Santa Monica
Architects, Charles Eames and Eero
Saarinen
Pre-construction plans in process.

CASE STUDY HOUSE NUMBER 10

711 San Rafael Avenue, Pasadena
Architect, Kemper Nomland, A.I.A.
Completed.

CASE STUDY HOUSE NUMBER 11

540 South Barrington Avenue, Los Angeles
Designer, J. R. Davidson
Completed.

CASE STUDY HOUSE NUMBER 16

9945 Beverly Grove Drive, Beverly Hills
Designer, Rodney A. Walker
Completed.

CASE STUDY HOUSE NUMBER 17

7861 Woodrow Wilson Drive, Hollywood
Designer, Rodney A. Walker
Completed.

CASE STUDY HOUSE NUMBER 18

199 Chataqua Way, Santa Monica
Designer, Rodney A. Walker
Completed.

CASE STUDY HOUSE NUMBER 20

Chataqua Way, Santa Monica
Architect, Richard J. Neutra, A.I.A.
In construction.

american institute of decorators southern california district chapter

mr. theo b. acherschott
12418 ventura boulevard
studio city—sunset 2-4617

mr. john bancroft
161 east california street
pasadena—sy 6-4950, ry 1-6192

mr. bob brown
1324 sunset plaza drive
los angeles 26—br 2-1670

miss mary burns
649 south berendo street
los angeles 5—fi 5115, py 1-2070

miss helen conway
740½ north la cienega boulevard
los angeles 46—cr 1-8800, gr 4549

mrs. maryanne douglas
515 north la cienega boulevard
los angeles 46—ex 8138

mr. tom douglas
8636 sunset boulevard
los angeles 46—cr 1-1996, he 6917

mr. leroy ely
433 north el molino avenue
pasadena—sy 2-6888.

mrs. adele faulkner
11755 san vicente boulevard
los angeles 24—ariz 9-1220

mrs. katherine g. gantz
401 muirfield road
los angeles 5—wh 5627

mr. john garner
324 avocado road
north carlsbad, california—oceanside 3494

mrs. betty gilmore
637 south westmoreland avenue
los angeles 5—fe 9426, gl 8186

mr. harold grieve
316 north rosmore avenue
los angeles 5—he 1043, redondo 3666

mr. george hall
11717 san vicente boulevard
los angeles 24—ariz 3-3025

mr. lorenz a. hansen
711 north la cienega boulevard
los angeles 46—br 2-4444

mrs. elizabeth hardcastle
861 north la cienega boulevard
los angeles 46—br 2-3795, wh 5189

mrs. hazel hartman
125½ south sweetzer avenue
los angeles 36—we 8304

mrs. eleanor lee
8448 melrose place
los angeles 46—we 3-1435, yo 7411

mrs. florence lewis
8958 sunset boulevard
los angeles 46—cr 1-7973, cr 6-1349

mrs. eleanor a. lockridge
3665 east first street
long beach 3—I.b. 8-7227

mr. john luccareni
8673 sunset boulevard
los angeles 46—br 2-2485

mrs. barbara b. maclean
268 north beverly drive
beverly hills—cr 1-7708

miss mary macmillan
4421 west 5th street
los angeles 5—fe 5581

mr. richard mcgee
8360 melrose avenue
los angeles 46—we 3-3102, he 2237

miss mildred moore
515 north camden drive
beverly hills—cr 6-0573

mr. maurice j. mulcahy
2108 laurel canyon road
hollywood 28—gr 5488

mr. erwin neumann
610½ south berendo street
los angeles 5—fa 8862, ariz 9-3957

miss elizabeth norberg
503 south st. andrews place
los angeles 5—fi 3700

mrs. helen petzelt
8653 sunset boulevard
los angeles 46—br 2-3823

mrs. anne g. phillips
2060 american avenue
long beach—I.b. 6-4980, l.b. 4-5205

mr. edward e. riester
5514 west pico boulevard
los angeles 35—ariz 9-8016

mr. fritz ryan
269 north rodeo drive
beverly hills—cr 1-5427

mr. carroll sagar
7418 beverly boulevard
los angeles 46—yo 2129, mo 1-4665

mrs. violet searcy
8620 sunset boulevard
los angeles 46—cr 1-7646, he 8441

mr. dick smith
861 la cienega boulevard
los angeles 46—br 2-3795

mr. harry sommerville
844 south gramercy place
los angeles 5—fi 5764

mrs. beulah g. spiers
521 north la cienega boulevard
los angeles 46—br 2-2961, sunset 1-0424

miss virginia c. stewart
637 south westmoreland avenue
los angeles 5—fe 9426, fe 5187

mr. ross thiele
1227 prospect street
la jolla 5—san diego, glenca 5-2133

mrs. catherine f. van horn
818 north la cienega boulevard
los angeles 46

mrs. margaret mary vinmont
8653 sunset boulevard
los angeles 46—br 2-3823, gr 3755

mrs. zita zech
1011 east 8th street
los angeles 21—mo 1-3252

mrs. liane zimbler
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los angeles 36—wh 8393

out of town

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3311 central avenue
phoenix, arizona

mr. tom moore
305 north granada street
phoenix, arizona

associate members

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901 washington boulevard
venice, california

mrs. dorothy w. liebes
545 sutter street
san francisco, california

mr. tommy tomson
323 north beverly drive
beverly hills

fellowship member

mr. george townsend
140 north hoover street
los angeles 5—fe 4657

committee on arrangements for the 17th annual a.i.d. conference in beverly hills, california. march 29—april 1, 1948

tom douglas, president, southern california district chapter, a.i.d.

co-chairmen:

entertainment

exhibits

finance

decorations

guide book

information

photography

printing

publicity

reception

reservations

transportation

ways and means

miss helen conway

harold w. grieve

miss mary e. burns

mrs. adele faulkner

ross thiele

mrs. betty gilmore

mrs. barbara barondess maclean

mrs. katherine g. gantz

george wiseman

mrs. betty gilmore

mrs. barbara barondess maclean

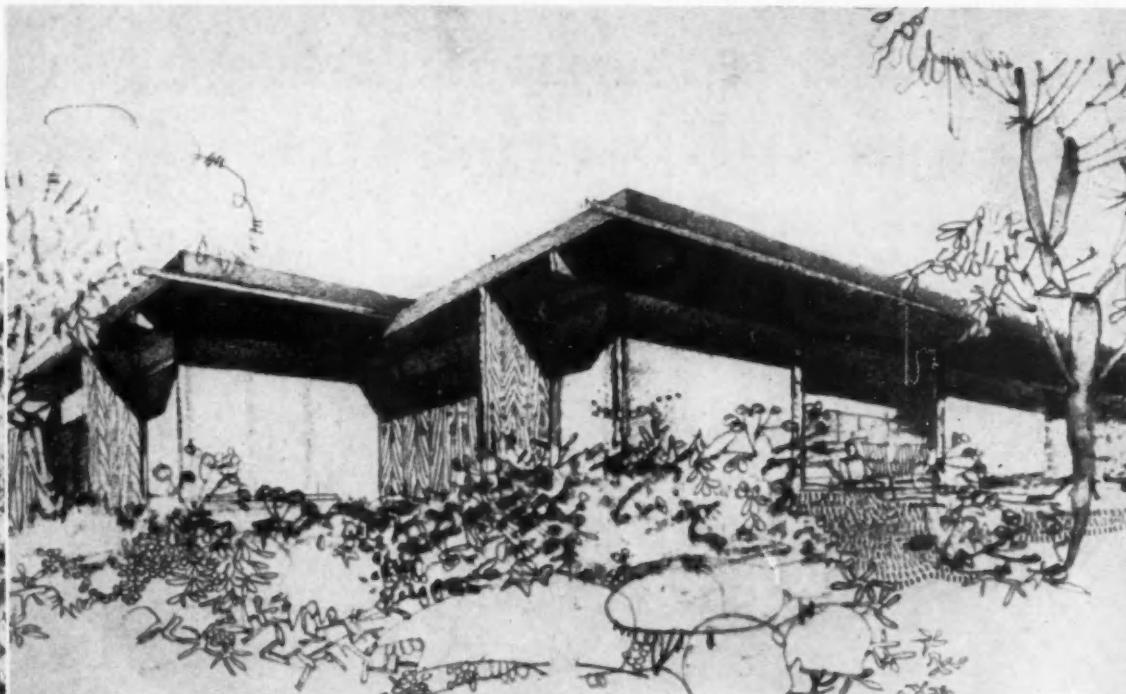
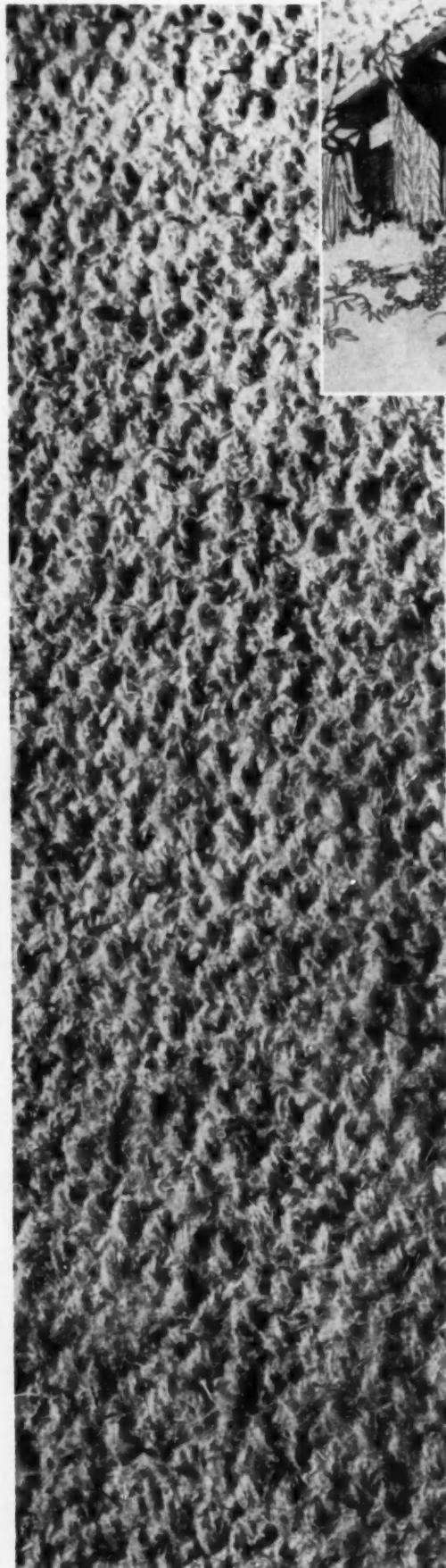
mrs. beulah g. spiers

harold w. grieve

the american institute of decorators acknowledges with deep appreciation the facilities provided by the los angeles county museum of history, science and art for the showing of the a.i.d. 1947 annual awards exhibit for the 17th annual a.i.d. conference in beverly hills, california, march 29—april 1, 1948.

Flaxtex Evergreen No. 138
in the living room

Flaxtex Green Brocade No. 3603
in master bedroom



**IT'S FLAXTEX FLOOR COVERING
IN CASE STUDY HOUSE No. 20
BY RICHARD NEUTRA A. I. A.**

Because the simple beauty of Flaxtex All-Linen carpeting carries out the true spirit of carefree modern living, it is receiving the wholehearted approval of leading home and interior designers. An example is the Case Study House No. 20 by Richard Neutra as featured in Arts and Architecture forthcoming April issue, sketch of which is reproduced here.

FREE BROCHURE! Shows in full color the complete line of Flaxtex All-Linen rugs as keyed to B. H. F. Colors.

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MERIT SPECIFIED IN

CSHouse No. 7 by Thornton M. Abell
CSHouse No. 3 by William W. Wurster
CSHouses No. 13 and No. 20 by Richard J. Neutra
CSHouses No. 8 and No. 9 by Eero Saarinen and Charles Eames

Flaxtex
ALL-LINEN Rugs

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

(continued from page 10)

- (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.
- (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.
- (408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.
- (372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.
- (326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.
- HEATING & AIR CONDITIONING**
- (381) Allison & McRae: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.
- (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.
- (390) A. M. Byers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.
- (414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.
- (257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59% high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.
- (489) Dole Valve Company: Bulletin Thermo-Matic Register for controlling individual room temperature in houses using forced air systems; regulates warm air input from each register in direct ratio to heat loss from each room; thermostatically controlled; eliminates easy-to-heat and hard-to-heat rooms; deserves study.
- (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.
- (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.
- (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.
- (87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information: Pacific floor, dual register furnaces, suspended units, duct furnaces.
- (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.
- (446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglas evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.
- (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.
- (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.
- (333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.
- (490) H. A. Thrush & Company: Well prepared and illustrated brochure Thrush forced circulating flow control hot water heat; emphasis on radiant heating, with good technical data simply presented; equipment used in Kauffmann house by Frank Lloyd Wright; worth study, file space.
- INSULATION AND ROOFING**
- (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.
- (18) Celotex Corporation: Folder roofing products, including information flat roofs; good specification chart for built-up roofs.
- (19) Celotex Corporation: Sound conditioning brochure Celotex products, featuring Acousti-Celotex, Muffletone, Acousteel, Q-T duct liner; construction details, application selector.
- (220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.
- (221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.
- (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.
- (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.
- (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data.
- (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.
- LIGHTING EQUIPMENT**
- (448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3 1/2"; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.
- (101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.
- (461) Day-Brite Lighting, Inc.: Data packed 44-page brochure Day-Brite recessed troffers for fluorescent lighting; full technical information and prices; also charts for figuring footcandle intensities.
- (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.
- (337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect.
- (338) Edwin F. Guth Company: New booklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study.
- (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.
- (462) Lamps, Ltd.: Information good line of contemporary lamps; well designed.
- (500) Lighting, Inc.: Series folders, brochures Philite fluorescent lighting fixtures, incandescent reflectors for residential, commercial, industrial use; includes interesting equipment for subtle spot-lighting, flush lighting; profusely illustrated; provides full technical data, prices.
- (269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available.
- (375) Pryne Company, Inc.: Illustrated bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data.
- (392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.
- (418) Sunbeam Lighting Company: Catalog new line fluorescent lighting fixtures; contemporary and standard design; wide range applications; full technical, installation, service data.
- (270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps.
- (339) Kurt Versen Company: Two brochures on exciting contemporary residential lamps, fixtures and on focal lighting for commercial, residential use; both very well prepared, copiously illustrated, data-packed; one of best sources of information contemporary lighting; firm has been leader in field for many years.

arts & architecture

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MISCELLANEOUS

(340) De Patta: Information contemporary jewelry at its best for an ever increasing minority; available in Monterey, Los Angeles, San Francisco, Portland, Chicago, or direct.

• (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.

• (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

PAINTS, SURFACE TREATMENTS

(463) Amercoat Division, American Pipe & Construction Company: Information new Amercoat vinyl coating which is a pigmented vinyl resin dispersed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal,

Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wood composition floors; well worth study.

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Pen-chrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, "Perma-Dri;" may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.

(465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough



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The way is open for happier living in the house that is adequately wired. Full facilities for electrical service will help it to satisfy its owners. They can avail themselves of all that modern living has to offer in comfort, convenience and pleasure for every member of the family.

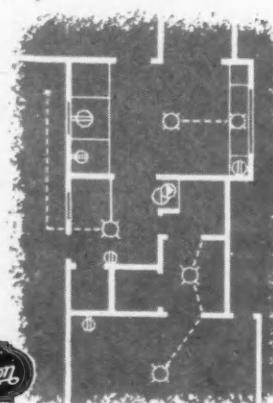
Adequate wiring paves the way to the electrical future, too. Installation of

the wonderful new appliances still to come will be easy and inexpensive. That keeps the house modern longer, and the real estate value up.

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In drainage systems—just as in heating, water supply and air conditioning—trouble *always costs more than Revere Copper Water Tube*. Each length of this tube is stamped at regular intervals with the Revere name and the type. These marks are more than identification—they are your assurance of full wall thickness and the

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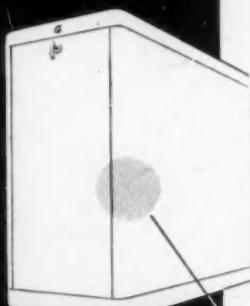
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electric
furnace



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**for heat modulation that means
'round-the-calendar comfort!'**

Enthusiastically merit specified for Architect Richard J. Neutra's Case Study House Number 13, this all-electric heating unit is especially engineered for all Western homes by MONTAG, whose fine reputation for home heating comfort spans more than three score years. An automatic 8-speed fan, exclusive with MONTAG Electric furnace, provides air-heat balance to keep your home at the desired temperature constantly . . . year in, year out. The variable fan speeds are automatically synchronized with multiple electric heating elements insuring circulation of the proper volume of air heated to the proper temperature. For example, if weather is mild and only a small amount of heat is needed, it is furnished by one of the lower speeds on the fan and a minimum number of electric elements. Off-and-on heating spurts are impossible . . . your home is comfortable at all times. This same multi-speed fan automatically provides air circulation for summer cooling.

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concrete, unglazed tile, etc.; comes powder to mix with water; waterproofs; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

PANELS AND WALL TREATMENTS

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

- (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.
- (218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.
- (349) James Kemble Mills: Information collection contemporary wall-

full technical, application data.

- (440) Laverne Orginials: Contemporary wallpapers; bold primaries, sepia, pastels, muted tones; matte or baked plastic finish.
- (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.
- (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.
- (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermin; restored soap and water; 90 patterns, designs by Dorothy Liebes.
- (476) Val-Porter Company: Brochure Acoustipulp, plastic sound absorption acoustic plaster; applied same as any plaster, comes in most any color; fire resistant, vermin proof, sanitary; about same cost and weight as ordinary plaster; used in CSHouse Number 20.

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"BETTER ROOMS" COMPETITION of 1948

*offering 161 cash prizes ranging from \$100⁰⁰ to \$1,000⁰⁰
each for the best ideas for furnishing and decorating typical rooms of homes*

ALL ENTRIES MUST BE RECEIVED BY 5 P. M. OF JUNE 7, 1948

DO YOU have fresh and interesting ideas for furnishing and decorating a living room, a combination living-dining room, a dining room, bedrooms for single and double occupancy, a kitchen, or a one room home?

So that it may present again this year to readers the widest range of the latest, best and most effective ways to furnish and decorate various rooms of homes, the Chicago Tribune is conducting the "Better Rooms" competition of 1948, offering \$26,250.00 in 161 cash awards ranging from \$100.00 to \$1,000.00 each for the best entries presenting ideas on this subject.

Just as the Chicago Tribune's competition last year was highly productive of ideas which set the pace in this field of popular interest, so the 1948 project has been designed to set new high standards of excellence in home interior fashions.

Here is an opportunity to give your talent and ability free play in planning one or more interiors just the way you would have them, without compromising in any detail. Here is a chance to win substantial monetary reward and national recognition for your efforts.

After the prize-winners have been selected, the Tribune plans to give them the widest publicity. It is the newspaper's intention to reproduce the winning ideas, or adaptations of them, week after week, in full color in the Sunday Tribune with its more than 1,600,000 circulation.

Everyone is eligible to compete, except Tribune employees, mem-

bers of their families, and of the Jury of Awards, which will be composed of persons competent and skilled in this field.

For complete information about how to submit an entry, write today for a free copy of the rules which will be sent postpaid. As is made plain by the anonymity provision of the rules, all entries will enjoy equally fair consideration in the judging.

Fill in the coupon below, paste it on a postcard and mail today. All entries must be received not later than 5 p.m. of Monday, June 7, 1948.

MAIL THIS RULES REQUEST FORM TODAY

BETTER ROOMS COMPETITION OF 1948
Chicago Tribune, Room 2319
Tribune Tower, 435 N. Michigan Ave.
Chicago 11, Ill.

Without cost or obligation to me, please send by postpaid mail complete details and rules of the Chicago Tribune's \$26,250.00 "Better Rooms" Competition of 1948 to me at the address below.

AA-4-48

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and Telegraph Company**



PLUMBING FIXTURES, ACCESSORIES

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, installation data.

(503) Briggs Manufacturing Company: New Briggs 72-page catalog "F" illustrating Beautyware plumbing fixtures, brass supply fittings; one best lines, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.

• (280) Century Shower Door Company: Folder Century shower doors, tub enclosures, custom, standard designs; tubular frames, adjustable jambs, solid aluminum corner castings, left or right openings: chrome lustre, dubonnet, blue; electroplated, will not fade, chip, peel, tarnish.

(419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.

• (420) The Kawneer Company: Folder new shower doors, tub enclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

(394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

(421) The Perfix Company: Information one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

(133) Salter Manufacturing Company: New catalog detailing Salter-Glauber all brass plumbing fixtures; exceptionally clean design.

• (422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

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LUMITE*

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Lumite will solve your clients' screening problems once and for all. This amazing, war-proved screening is virtually indestructible. Woven of Saran, product of Dow Chemical Co., it is rustproof, can't corrode, rot, or stain. It is unaffected by sun, rain, or salt spray. Even industrial smoke and acid fumes leave it completely unchanged. It never needs painting. Nothing like it has ever been developed before.

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towns it is the only screening to use . . . regardless of price. But you can save your clients' money when you specify Lumite in other areas as well—for it is moderately priced, yet outlasts all others. Replacement costs are practically eliminated. No more repainting of stained sills and sidewalls. For complete information and samples write:

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Chicopee Manufacturing Corporation
47 Worth Street, New York 13, N. Y.



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used in C. S. H. Program

RADIOS

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radio-phonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

• (532) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.

SASH, DOORS AND WINDOWS

(504) Aetna Steel Products Corporation: Information new Aetna one-piece all welded steel door frame in all standard sizes; can be used in any kind of construction; makes good sense in terms of price, ease of handling, service; is well worth investigation.

(505) Carroll Products Company: Folder new cordless, tapeless venetian blind that fits into window frame; all light-weight metal, wide range of standard sizes or custom sizes; slats controlled by four invisible knobs; top and bottom halves can be worked independently; well engineered, suggests interesting contemporary design applications; merits investigation.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats $4\frac{1}{2}''$ x $\frac{5}{8}''$, glass slats $4\frac{1}{2}''$ x $7\frac{3}{32}''$ to $\frac{1}{4}''$; can handle openings up to $4' \times 10'$; worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

• (416) J. Royden Estey & Sons: Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

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• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

• (32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

• (379) Metalco, Inc.: Data, information one of best lines aluminum sash, sliding doors; thin lines, light, very good design; western manufacturer, immediately available; this is good tip.

• (391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

• (144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10 1/2" x 2' 2 1/2" to 5' 7 1/2" x 7' 5 1/4"; these windows merit investigation.

• (453) Trim-Set-Corporation: Folder one of best designed lines contemporary metal windows; more glass, less frame controlled ventilation by adjustable vents; copper mesh screens available for all windows.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

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• (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to specification; color-fast, lime-proof, water-proof, acid-resistant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design; definitely worth investigation.



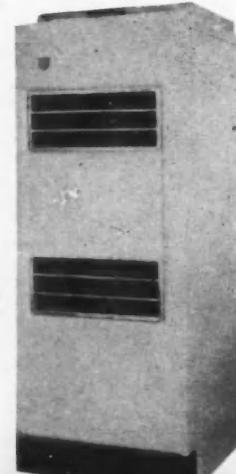
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• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

(466) Copper & Brass Research Association: New and extensive bulletin decorative uses of copper and brass; illustrates describes interesting applications; probably best source of information; worth study, file space.

• (441) Economy Shade Company: Folder woven wood screens, $\frac{1}{2}$ " slats, 6' high by 7' long; natural finish or colors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages, Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

• (467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust infiltration; permits greater area of window space, fingertip control of windows; products merit investigation.

• (396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

• (478) Tavart Company: Full information on Tavart Overhead Garage Door Hardware; jamb-type, no arms, no posts, no tracks; for doors 8' wide to 7'4" high weighing up to 200 pounds; 8' overhead clearance; easy to install, maintain; literature gives full technical, installation data.

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(24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

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(39) **Ceco Steel Products Corporation**—Handbook of Ceco products for reinforced concrete construction, tenth revised edition. Covers Meyer flange-type steelforms, Meyer adjustable-type steelforms, metal lath ceiling construction, reinforcing bars and spirals, welded fabric, bar chairs, spacers and accessories, Meyer adjustable column clamps, and Meyer adjustable shores.

• (41) **Celotex Corporation**—Review of all Celotex home building materials with full application data. Products include sheathing, insulation lath, interior finish, siding, anchor lath, plasters, wallboards, rock wool, roofing, hard boards and Cemesto.

(455) **Pacific Coast Aggregates, Inc.**: Information, folders variety of building materials distributed Northern California; includes acoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

(479) **Permanente Cement Company**: Booklet on "Cement Types and Uses" based on Permanente High Early Strength Portland Cement; conforms to ASTM specifications C-150 Type III and Federal specifications SS-C-192 Type III; especially good for rush jobs; well worth study; good data source.

(160) **Pittsburgh Corning Corporation**: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

(456) **Stained Shingle & Shake Association**: Informative material use and advantages stained shingles and shales; can be effectively used in contemporary design; provide interesting colors, textures.

(397) **Timber Structures, Inc.**: Folder "Engineering in Wood" on glued laminated structural members; provide "moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (298) **Wailes-Bageman, Inc.**: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

(163) **West Coast Stained Shingle Company**: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

WALL COVERINGS

• (468) **The Pantasote Company**: Brochures in color remarkably practical new wallcovering called Lifewall; comes in rolls, applies with special cement; is vinyl resin, will not crack or peel; is abrasion, fade resistant; impervious to all ordinary stains; wide range of plain colors; this product merits appraisal.

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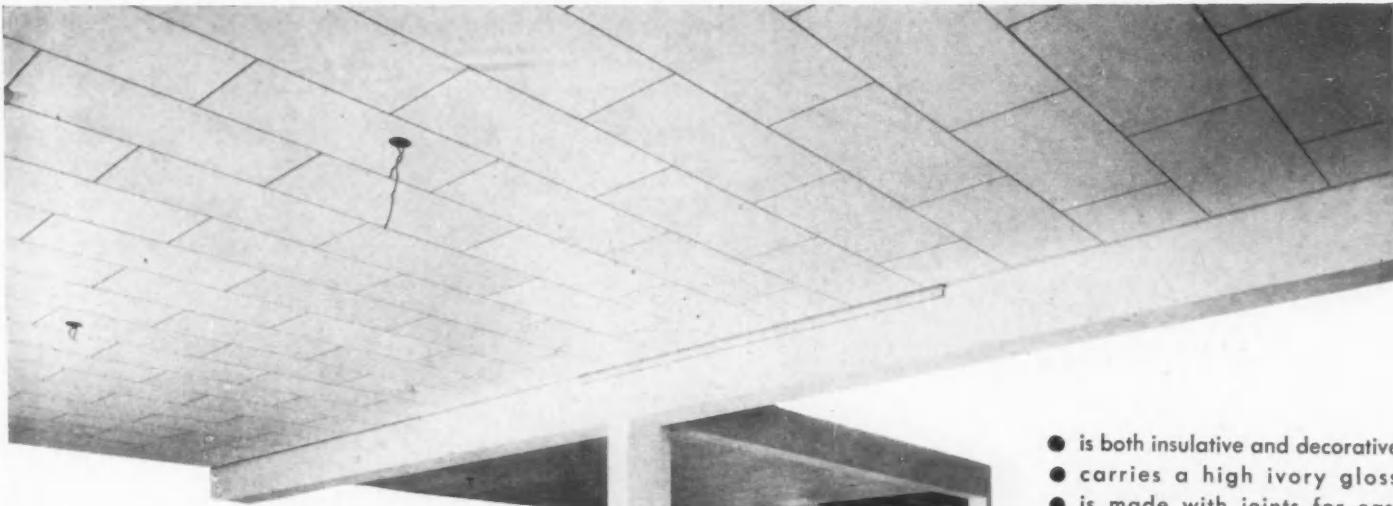
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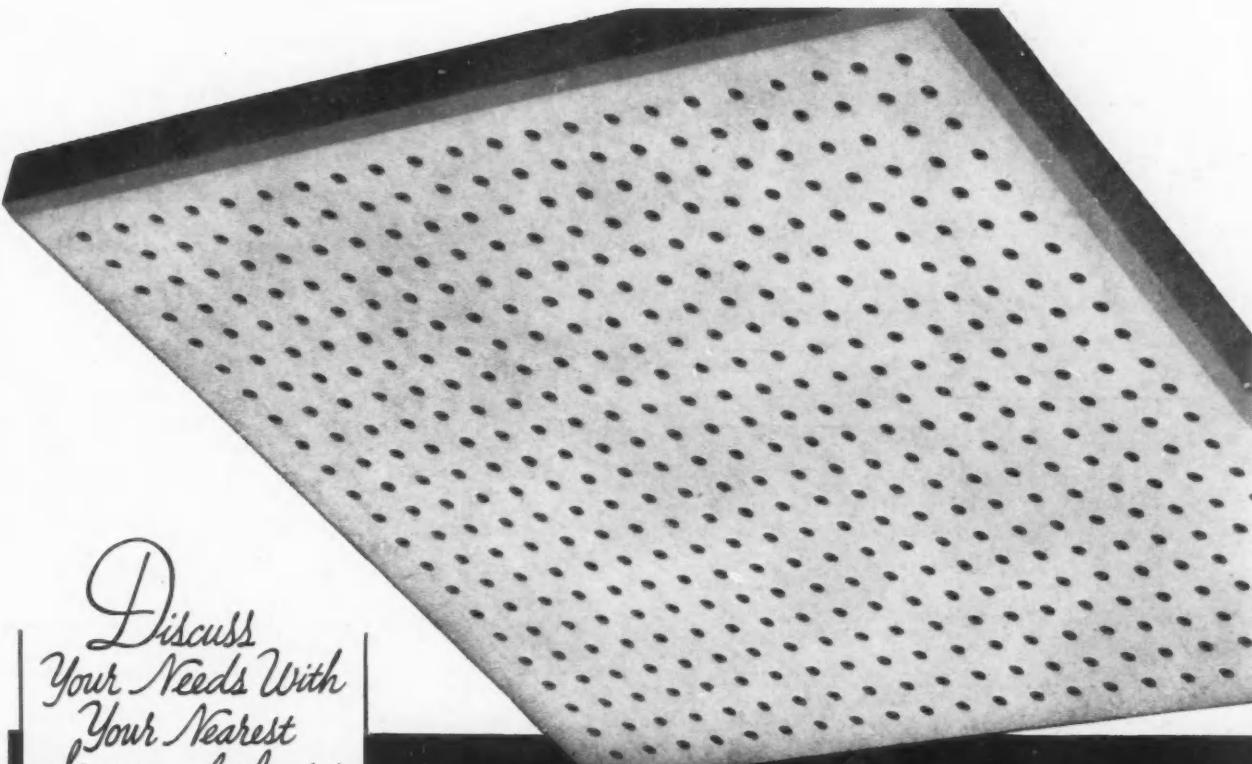
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MUSIC

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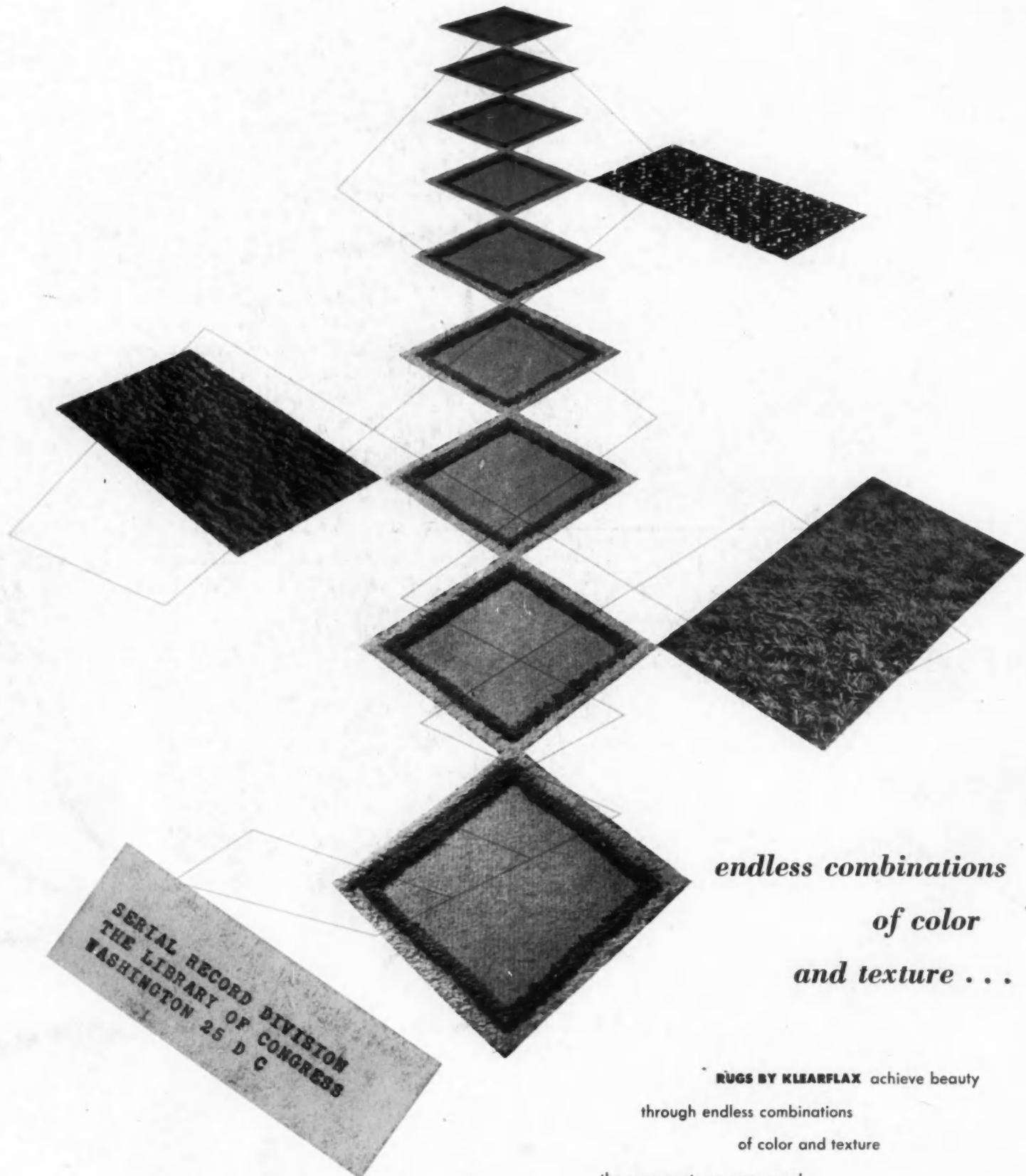


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